

Pari

"The future has an ancient heart"
CARLO LEVI

Perspectives

**Ideas in Science, the Arts,
Spirit and Community**

Issue 5 / September 2020

**The Pari Center
20th Anniversary Issue**

Pari Perspectives
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The Pari Center 20th Anniversary Issue

Pari Perspectives is a quarterly journal published annually in September, December, March and June by The Pari Center.

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To Contribute

We welcome new contributors.
Our main focuses of interest are:
Science
Religion
Spirituality
Society
Psychology
Language
The Arts

For our guidelines contact us at
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Friends of the Pari Center

By becoming a Friend of the Pari Center you will continue to receive the Pari Center quarterly journal *Pari Perspectives*. We know many of you would like to become more involved in supporting the work of the Pari Center. By taking out a membership at a cost of 30 euros per annum (from the date of purchase) you will be allowing our not-for-profit organization to continue with its established projects and to start new ventures, including this journal.

The *Pari Perspectives* journal will be free of charge to all Friends. In addition, those who have purchased a membership will receive a discount on any events they may choose to attend at the Pari Center within the year.

To become a friend you can register through our website or in person at the Pari Center.

Your membership fee will entitle you to:

- a digital copy of the quarterly *Pari Perspectives*
- a 10% discount on all events at the Pari Center
- access to a Members Area of our website which will include blogs, discussion groups, and a library of past issues of *Pari Perspectives*



The Pari Center Events, 2020

*Pari Center
Online Event*

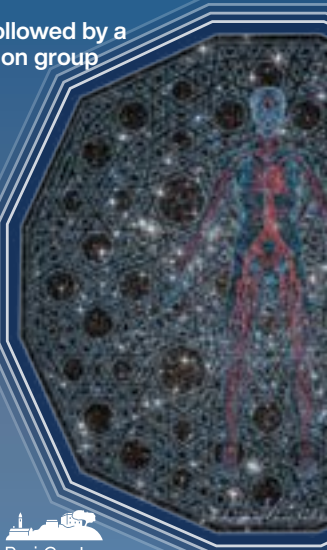
Entering Bohm's Holoflux

with Lee Nichol and guest Leroy Little Bear


FOUR SUNDAYS IN OCTOBER 2020
October 4 / 11 / 18 / 25, 2020
10:00am PST / 7:00pm CEST

Each Sunday session will be followed by a one-hour Wednesday discussion group
11:00 am PST, 8:00 pm CEST

An experiential, experimental approach to David Bohm's holoflux: the flowing movement of all that is, the ground of our being, the mysterious domain in which mind, matter, and meaning are an organic whole. Bohm proposed that human beings hold the potential to manifest the holoflux as living reality. What access points might we already have to this potential? What aspects of our personal and cultural lives thwart this access? Through presentation and extensive participant interaction, these questions will guide our inquiry.



For information: www.paricenter.com
Contact: eleanor@paricenter.com

 Pari Center

Entering Bohm's Holoflux

October 2020

Sunday October 4: **The Enfolding/Unfolding Human**
Sunday October 11: **Thought as a System & the Pain Body**
Sunday October 18: **Liberating the Explicate Order & and the Prospect of Dialogue**
Sunday October 25: **Flux & Transformation**

Lee Nichol, Bohm collaborator, editor, educator

Lee Nichol is the editor of David Bohm's *On Dialogue*; *On Creativity*; and *The Essential David Bohm*. From 1980-1992 he collaborated with Bohm on various aspects of dialogue, consciousness, and education.

*Pari Center
Online Event*

DAVID BOHM DIALOGUE: IS THERE A DIFFERENT WAY TO TALK TOGETHER?

 Pari Center

SIX SATURDAY SESSIONS OF 2h30m
October 31-December 5, 2020
18:00 CET / 13:00 EST on Oct. 31,
thereafter 12:00 EST

This dialogue program is an invitation both to those new to dialogue and those who have participated previously. It is a journey together, without leaders or followers. Registrants and convenors enquire as co-participants, as we explore the movement of conscious mind and touch into what may lie beyond.

Dialogue - A Journey Together with David Schrum
The Art of Listening with David Schrum
Suspension and Moving Together with Manfred Kritzer
Facilitation with Sally Jeffery
Silence and Listening with Caroline Pawluk
Sensing the Field with Beth Macy

Register early as this program has a limit of 16 participants
For information: www.paricenter.com
Contact: eleanor@paricenter.com



David Bohm Dialogue: Is There a Different Way to Talk Together?

SIX SATURDAY SESSIONS, OCT. 31 - DEC. 5

Week 1: **Dialogue - A Journey Together**, with David Schrum
Week 2: **The Art of Listening**, with David Schrum
Week 3: **Suspension and Moving Together**, with Manfred Kritzer
Week 4: **Facilitation**, with Sally Jeffery
Week 5: **Silence and Listening**, with Caroline Pawluk
Week 6: **Sensing the Field**, with Beth Macy

Register early as this program has a limit of 16 participants

The Pari Center

F. David Peat and Maureen Doolan - *Founders*
Shantena Augusto Sabbadini - *Director*
Julie Arts - *Associate Director*
Godelieve Spaas - *Associate Director*
Eleanor Peat - *Program Director*
James Peat Barbieri - *Assistant Program Director*
Genny Rabazzi - *Coordinator*

The future has an ancient heart
CARLO LEVI (1902-1975)

The Pari Center for New Learning, created in 2000 by the late F. David Peat and Maureen Doolan, is dedicated to education, learning and research. It fosters an interdisciplinary approach linking science, arts, ethics, community and the sacred. It favours a gentle approach to learning that emphasises human interaction in the beautiful ambience of a medieval village, without the intrusion of unnecessary technology. It also respects a 'sense of place,' for the heart of the Center is the village of Pari, a location from which to contemplate society and its future. In 2016 the Pari Center for New Learning became The Pari Center and an advisory board of thirteen members was elected.

The Philosophy and Aims of the Center are as follows:

1. **To promote** the integration of knowledge, arts, science, ethical values, community and spirituality within the ambience of a medieval village.
2. **To foster** the social, economic and cultural development of Pari, the preservation of its traditions and values, and to offer encouragement for the future to its youth.
3. **To provide** opportunities for continued learning for adults by organizing courses, workshops and conferences of the highest standards facilitated by a faculty committed to excellence and creativity.
4. **To promulgate** the approach of Gentle Action.
5. **To provide** a creative environment for artists, writers, dancers, musicians, environmentalists, scientists, philosophers, psychologists and other thinkers to work together to explore new ideas and/or to work independently on their own projects within the supportive environment of the Pari community.
6. **To foster** continuing research into art, science, psychology, education, ethics and society.

One of David Peat's initial feelings on arriving in Pari was that the village was a container, a safe haven. The same families had been living there for centuries leading a traditional life, tending their vineyards and olive groves and taking care of the land.

He wrote: 'When I first visited Pari, in 1994, I was struck by the rather bizarre reflection that I was somehow living in the future. The village itself was at least 800 years old and, in essential ways, the rhythms of life had changed very little over the centuries. When, in 1996, I returned to live permanently in Pari this intuition persisted: that there was something of great value in this community that could be carried into our common future.'

It seemed to him the perfect quiet and peaceful environment from which to pause and find time for thought and contemplation. Also, where people could have the opportunity to meet in small groups for several days to make an in-depth exploration of ideas and themes about which they felt passionate. From within this beautiful and ancient site, he could create a place where people could express themselves freely within the safe atmosphere of a vessel. The Pari Center was born.

'These meetings,' wrote Peat, 'are not designed to exhibit one's intellectual fireworks, but rather to engage in mutual exploration of particular themes, not only simply from the perspective of "new ideas" but also as they related to questions of ethics, values and society. Underlying each meeting will be the sense that this discussion is taking place within an environment that has sustained a strong social meaning for over 800 years.'

For the history and philosophy of The Pari Center, or for information on Pari Center events visit www.paricenter.com

Founders



F. David Peat and Maureen Doolan

Board of Directors



Eleanor Peat
President



Shantena Augusto Sabbadini
Vice President



Jena Axelrod



Joy Brown



Maureen Doolan



Kristina Aleksandra Janavicius



Ciprian Man



James Peat Barbieri



Genny Rabazzi



David Schrum



Gordon Shippey



Godelieve Spaas

A Message from the Editor

The Pari Center, September 2000-September 2020

David Peat, a true believer in serendipity and synchronicity, was not one for making plans. When, in 1994, he moved from Canada to London it was with the vague expectation that this was where he would be living for the foreseeable future. But chance intervened. In his autobiography, *Pathways of Chance*, David tells the story of the steps that led him to Pari and the founding of the Pari Center for New Learning. His essay, the first in this issue, 'From Physics to Pari: A Continuing Search for Answers' is a brief account of this episode in his life.

Our story began in September 2000 and for this commemorative September 2020 issue of *Pari Perspectives* we have asked 20-20 people—twenty colleagues/peers of David and twenty people who came to the Pari Center as participants at conferences, seminars, and workshops to share their memories of the village, the Center, and of David. For a full account of the Pari Center's activities and achievements, check the Timeline following this Message.

Tommaso Minacci and Emilia Tiberi describe this venture from the point of view of the people of Pari—how initially they were disbelieving of the idea that people would come from across the globe to stay in their tiny village; how they helped refurbish the old schoolhouse to make a conference centre; how they set about providing accommodation and meals for the participants; how they came to see this endeavour as a possible way to revive a dying village.

Looking back at the very many memorable occasions and distinguished visitors we have had over these twenty years, I have chosen just a few to comment on. In 2004 the Pari Center was chosen for a three-year Local Initiatives grant from the Metanexus Institute and the Templeton Foundation to encourage dialogue between science and religion. This led to three international conferences and a series of talks given in Italian for the people of Pari and the surrounding villages and towns. For the next three years these presentations brightened up the winter months—usually a quiet, fallow period in the village with very few visitors. The great variety of topics covered introduced a predominantly Catholic community to the beliefs and worldviews of Islam, Judaism, Hinduism, Buddhism, Sufism and the First Nations of North America. There were, of course, also Christian presenters.

The visiting speaker who caused the most excitement in the village was the 'Papal Astronomer' (now called the Director of the Vatican Observatory), who talked on 'Science and Faith: The Limits and the Possibilities.' He

gave a brief illustrated history of the universe from the Big Bang to the present day and then asked the question, 'Has all this led me to believe in God?' And then he answered, 'No! It could all be chance.' It left a few astounded faces in the audience, not least our local priest's!

As a result of these talks and conferences the Pari Center was a three-times winner of the Metanexus Institute award 'for organizational excellence, creative programming and spirited commitment to fostering the constructive engagement of science and religion.'

The work of David Bohm has always been prominent at the Pari Center. From David Peat's first encounter with David Bohm in 1972-3, when he spent a sabbatical year at Birkbeck College, he worked hard to promote Bohm's physics and philosophy. In 2008 the Pari Center held a conference, 'The Legacy of David and Sarah Bohm,' which was attended by such key figures in the life and work of Bohm as Basil Hiley, Yakir Aharonov, Henri Bortoft, Lee Nichol and Paavo Pylkkänen. Many of the conference participants returned to Pari in November 2015 for the initial filming of the *Infinite Potential* documentary. You'll recognize the village locations.

And then in September 2017, the 'David Bohm Centennial Celebration' took place. David Peat had organized this event but sadly he was no longer with us when it happened. The December 2020 issue of *Pari Perspectives* will contain the proceedings of the celebration, plus additional material.

Like the rest of the world, we've been adapting to the current global health crisis. Our summer program this year was online. We opened with the unique opportunity of seeing the screening of the Director's Cut of *Infinite Potential*. The film has had tremendous success and we congratulate Paul Howard on his hard work and creativity in bringing the project to fruition.

The origins of the film are right here in Pari. It was here that David Peat wrote much of what would eventually become the biography of David Bohm, *Infinite Potential: The Life and Times of David Bohm*. It was here that David had the insight that the biography would make a fascinating film. And it was here some years later, having a cappuccino at the bar, that David first encountered Paul Howard, the filmmaker. A serendipitous meeting. And David wrote the initial script here in Pari. Sadly, he did not live to see the completion of the film, but Paul has recognized David's

inspiration and contribution by dedicating it to his memory. We think David would have been more than happy with the outcome of that conversation with Paul so many years ago, the excellent *Infinite Potential: The Life and Ideas of David Bohm*.

David and I always hoped that younger people would come along and get involved and eventually take over the Center. As the years went by it seemed as though this wasn't going to happen—the Center would die when we were no longer able to run things. And then our daughter, Eleanor, decided to become involved. She took over as Program Director and has done a fine job making good use of all the energy and creativity inherited from her father. And now James, our grandson, is assisting her with program development. Shantena Sabbadini immediately stepped in to fill David's shoes as Director. Godelieve Spaas and Julie Arts were named Associate Directors and are constantly coming up with new ideas for future projects. In addition, we established a Board of Directors, who encourage and support all we do. This is an opportunity to say thank you to each and every one of you. And a special thank you to my co-editor of *Pari Perspectives*, Kristina Janavicius—this wouldn't be possible without your dedication.

To our friends who keep returning—we hope to see you again soon. To all the new faces we encountered during our webinars—we are looking forward to your paying a visit.

In his contribution on page 112, Manfred Kritzler refers to the name 'Pari,' whose root is in the Latin 'par,' meaning 'that which is equal.' (It survives in English in such expressions as 'par for the course'; 'on par with'; and the word 'parity.') I'm going to let Manfred have the final word.

So the heart of Pari might already be shown in its name, meaning 'in balance.' In balance with the inhabitants, the lecturers, the organizers, the guests, the surrounding nature and its inherent spirituality, for life as an undivided organism.

To all of you who have kept us in balance for the past twenty years we thank you from the bottom of our hearts.

Maureen Doolan, September 2020

The Pari Center Timeline

In addition to the three courses that David Peat gave annually— Science, Art and the Sacred; New Science, New Paradigms; and Synchronicity: The Bridge Between Matter and Mind—the following conferences, meetings, and roundtables have been held at the Pari Center over the past 20 years. The Center closed early in 2020 because of the pandemic and in May we introduced the first of our Zoom meetings. These developed further into our online summer program with further series planned for the fall and winter.

- **May 5**
Exhibition and Roundtable: *Con le Mani non Armate (With Unarmed Hands)* sponsored by the University of Pisa and the Women's Centre of Pisa and Amnesty International
- **May 11 - 12**
Conference: *The Future of Knowledge in the World of the Internet* sponsored by The Knowledge Forum

2000

- **September 8 - 11**
Conference: *The Future of the Academy* sponsored by the Gulbenkian Foundation and the World Academy of Art and Science (WAAS) in partnership with the University of Siena

2001

- **March 18 - 21**
Conference: *Chaos Theory and the Arts in the Context of Social, Economic and Organizational Development* sponsored by CSEND (Centre for Socio-EcoNomic Development, Geneva)
- **November 10 - 11**
Meeting: *Educare al Sé Nella Comunità (Self-Education in the Community)* Italian psychologists, teachers and local politicians

2002

- **June**
Meeting: *Anima e Terra (Soul and Earth)* Italian teachers and psychologists chaired by Dr Elena Liotta
- **June 28 - 30**
Meeting: *A Dialogue Between Three Communities (Jews, Christians, Muslims) and Science* sponsored by the Metanexus Institute
- **November 16 - 17**
Roundtable: *Corporate Ethics: Globalization and Economic Instability* sponsored by Illy Caffè and Centromarca
- **December**
Pari Center chosen for a three-year Local Initiatives Award from the Metanexus Institute and Templeton Foundation to encourage dialogues between science and religion



A series of talks entitled *Dialoghi fra Scienza e Religione (Dialogues Between Science and Religion)* sponsored by Metanexus Institute. Topics included: A Voyage Around God; The Dance of the Sun: Blackfoot Spirituality; Life and Hinduism; War: Yesterday and Today; Buddhism and Science of the Mind

A series of talks entitled *Dialoghi fra Scienza e Religione (Dialogues Between Science and Religion)* sponsored by Metanexus Institute. Topics included: How is One Able to Know God; Science and Faith: The Limits and the Hopes; The Marvel of Creation: Sufism and Science; The Notion of the Sacred as professed by Scientists and Agnostics

The first five books of Prof. Roy McWeeney's *WorkBooks in Science and Mathematics* became available on the Pari Center Website to be downloaded without charge. Professor McWeeney's idea is to provide badly needed educational material for those living in developing countries

2003

February

The Pari Center is chosen by Renaissance Europe as Italy's first 'laboratory' to study the way the village will move into the future while preserving its traditions

April 5 - 6

Roundtable: *Il Futuro dell'Agricoltura (The Future of Agriculture)* Prof. Amedeo Alpi, University of Pisa, sponsored by the Metanexus Institute

June

The Pari Center was given the first-year award by the Metanexus Institute 'for organizational excellence, creative programming and spirited commitment to fostering the constructive engagement of science and religion'

September 18 - 21

Meeting: *Unlimited Love: Self-Transcendence and Personal-Social Transformation: A participatory learning approach to the future of human well-being* sponsored by Habitat for Humanity, Jordan

October

Meeting of the Liverpool Pub Philosophers

2004

June

The Pari Center was given the second-year award by the Metanexus Institute 'for organizational excellence, creative programming and spirited commitment to fostering the constructive engagement of science and religion'

June 27 - 28

Roundtable: *The Future of Publishing*

September 10-14

Conference: *The Next Horizon: Re-examining Deep Values in Religion and Science* sponsored by the Metanexus Foundation



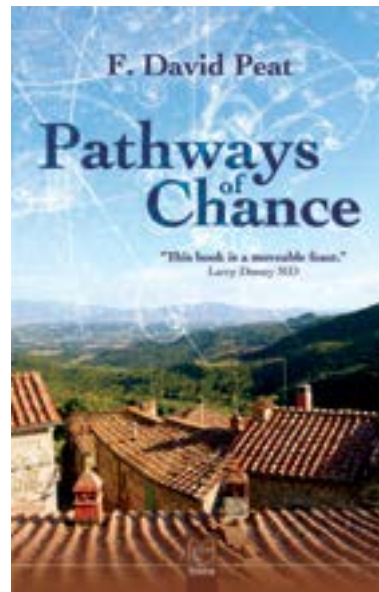
2005

A series of talks entitled *Dialoghi fra Scienza e Religione (Dialogues Between Science and Religion)* sponsored by Metanexus Institute. Topics included: The Notion of Truth in both Science and Religion; The Nature of Monastic Life; We Will Still Have Bread?: A Hunger for Meaning; Islam and Knowledge: God, Logic and Language

June

The Pari Center was given the third-year award by the Metanexus Institute 'for organizational excellence, creative programming and spirited commitment to fostering the constructive engagement of science and religion'

Hosted: Re*Vision Dr Chris Robertson The Inner Consultant (Psychosynthesis) Spiral Consulting




2006

May 5 - 6

Ethical Choices in Society, the Economy and the Environment jointly sponsored by EFA (European Finance Association) and the Pari Center with the patronage of Monte dei Paschi di Siena bank

**Pari Center
for New Learning**
Pari, Tuscany, Italy




**Courses and workshops
with F. David Peat
2006**

June 23-29
Synchronicity: The Bridge between Matter and Mind

September 7-12
New Science/ New Paradigms

October 6-12
Art, Science and the Sacred

For additional information see www.paricenter.com
or write to info@paricenter.com



2007

Spring

An offshoot of the Pari Center, **Pari Publishing** was established. This independent publishing house produces books of thought-provoking ideas that challenge assumptions and serve as a springboard for discussion and action. Our books are written by both new and established authors who are experts in their fields, and are aimed at the intelligent, inquiring layperson. We specialize in the following categories: Science, Religion, Society, Psychology, Linguistics and the Arts

October


Conference: *Towards a New Renaissance 2: A Cosmic View from Fragmentation to Wholeness* sponsored by The Scientific and Medical Network

2008


May

Conference: *The Legacy of David and Sarah Bohm* sponsored by Taher Gozel

**The Legacy of
David and Sarah Bohm**



with the generous support of Mr. Taher Gozel



**Pari, Italy
June 13-16, 2008**

Yakir Aharonov
Henri Bortoft
Jeffrey Bub
Evrin Calkavur
Michael Cifone
Christopher Clarke
Mehmet Yavuz Durmus
Mark Edwards
Romina Guriato
Gordon Globus
Taher Gozel
Basil Hiley
Joseph Jaworski
Lee Nichol
Amber Nystrom
Roman Patel
F. David Peat
Pavlo Pylykhanen
Shanteria Solbadini
Andrew Stone
William Taylor
Jeffrey Tollaksen
Roberto Valerani
Georg Wickman

F. David Peat and Shantena Sabbadini (the Pari Center's director and associate director) were made Distinguished Fellows associated with the SARCHI Chair in Developmental Education at the University of South Africa

2009

September 11 - 13

Roundtable: *Ethics, Business and the Future: The Role of Ethical Business Practice in Ensuring a Sustainable 'Good' Society in a Changing World*

September

Miryam Servet visits Pari to begin the shooting of *Journeying to Turtle Island with F. David Peat* a documentary about Peat's journey of 'coming to knowing'

2010

September 10 - 12

Weekend Leadership Retreat sponsored by Holistic Leadership



Holistic Leadership and Pari Center for New Learning
Weekend Leadership Retreat
Tuscany, Italy
 10-12 September, 2010

Leadership emerges from our life lessons often in surprising ways. To examine whether the leadership influence you are having is really all you would like it to be, it is vital to take time regularly to reflect on your leadership journey and deepen your learning about yourself and where you are going.

A holistic look at leadership
 To achieve transformational results good leaders access inner wisdom on a regular basis, in a variety of contexts and in the face of many challenges. However, the blind spot in leadership is often in precisely this area. How do we understand ourselves? How do we cultivate the ability to align our inner and outer worlds? Finding personal answers to these questions takes us to the threshold of authentic living. When our inner and outer worlds are aligned, we become truly inspirational.

Holistic Leadership and Pari Center for New Learning are joining together for an exclusive weekend of dialogue around personal, organizational and societal leadership. We will provide a beautiful and safe space for you to explore the leadership questions you are having, stimulating you to think deeply, engage truth with the inspirational, and examine afresh who you are and what you are creating in your life.

Drawing on our combined years of experience, our work with leaders helps unlock deep insights—increasing self-knowledge, refueling positive energy, renewing motivation, building trust and creating harmony in both life and work.

Who is this retreat for?
 Those who work in, or aspire to, formal or informal leadership roles in business, the community and non-profit organizations
 Those who wish to reflect on individual and organizational purpose, and enhance individual and collective ability to translate deeper values into action

What will you gain from participating?
 Profound level of community inquiry and personal engagement that enables immediate applications
 A process tool you can take away and use in your own leadership contexts

2011

November 2 - 4

UniGrowCity
 The European Union sponsored a two-year exchange network between practitioners engaged in sustainable practices across 6 cities in Europe

Pari: The Pari Center for New learning
 Berlin: Prinzessinnengarten
 Stockholm: New Beauty Council
 Tromsø: Tromsø Academy of Art
 London: City Mine(d)
 Lisbon: Gaia

Initial Meeting in Pari: UniGrowCity

Autumn

Journeying to Turtle Island released

2012

- **May 9 - 12**
UniGrowCity meeting, Prinzessinnengarten, Berlin
- **July 10 - 13**
UniGrowCity meeting, Stockholm New Beauty Council, Stockholm

2013

- **March 10 - 13**
UniGrowCity meeting, Tromsø
Art Academy, Tromsø
- **May 27 - 31**
UniGrowCity meeting, Black
Stock Greenhouse, London
- **June 12 - 19**
UniGrowCity meeting, Lisbon
Lost Orchard, Lisbon

- **July 26 - 30**
*La Mente in Movimento:
Dialoghi tra Scienza e Arte
(The Mind in Motion: Dialogues
Between Science and Art)*
Summer Camp per Bambini
ad Alto Potenziale e Famiglie
(Summer Camp for High Potential
Children and their Families)
sponsored by Associazione
STEP-net: Rete per il Supporto
e lo Sviluppo del Talento, delle
Emozioni e del Potenziale,
Associazione STEP-net: Rete
per il Supporto e lo Sviluppo
del Talento, delle Emozioni e
del Potenziale and Università
degli Studi di Pavia, Diparti-
mento di Brain et Behavioral
Science

- **September 18 - 21**
Metanoia group from Finland
Initial meeting of a four-year
organizational analyst training.
Metanoia offers client organi-
zations, groups, and individuals
a diverse variety of tools and
services aimed at developing
the understanding of orga-
nizational dynamics and the
dynamics of change

2014

- **July 12 - 27**
Filming begins on *Absurdity of
Certainty* with F. David Peat.
Jena Axelrod, director, and film
crew from New York



2015

September 2-7

Entrepreneurship, a roundtable Entrepreneurs are concerned with running a business that should be self sustaining, profitable and provide a healthy and supportive environment for its employees. The purpose of this roundtable is to move beyond this paradigm into something wider and more embracing in which an enterprise makes a wider contribution to society, to local and global economics and to issues of such other areas such as environmental impact

November 6-7

Filming begins on *Infinite Potential* with Paul Howard, Director, Imagine Films, Dublin Interviews with key people in Bohm's life and work plus those who continue to use his ideas. Interviewees include: Basil Hiley, Lee Nichol, Paavo Pylkkanen, David Schrum, F. David Peat, Godelieve Spaas, Julie Arts, James Peat Barbieri

2016

May 26 - 29

Roundtable: *Fire on the Hill* Five places represented by Pari (Italy), Kufunda (Zimbabwe), Bakki (Iceland), Tividen (Sweden), and Andros (Greece). Fire on the Hill is an initiative to connect transformative places, their shape, nature, culture, and how they enable or evoke transitions of people, groups and organizations

2017

April 27 - 30

Weekend Among Friends: Small Changes Making Big Differences: The Three Davids (David Bohm, F. David Peat, Michelangelo's David)

May 3 - 7

Metanoia Institute Workshop: *Renewing Organizations Culture and Art* Workshop looking at art as a way to understand how organizations become organizing, being becomes becoming, construction becomes constructing

September 14 - 20

Pari Dialogue 2017: David Bohm Centennial Celebration Presentations by: Basil Hiley, Paul Howard, Beth Macy, James Peat Barbieri, Paavo Pylkkanen, Shantena Sabaddini, David Schrum, and Gordon Shippey



2018

April 26 - 29

Weekend Among Friends: Small Changes Making Big Differences: A Tribute to Uncertainty

'How can organizations and individuals transform themselves so that they can become as subtle, sensitive, intelligent and fast-responding as the world around them?' (David Peat, 2010)

September 6 - 12

Pari Dialogue 2018: Exploring the Mystery of Time

Presentations by: Julian Barbour, Mauro Bergonzi, Warwick Fox, Christopher Hauke, Alison MacLeod, James Peat Barbieri, Hester Reeve, Shantena Sabbadini, David Schrum and Gordon Shippey

October 4 - 8

Pilgrimages to Emptiness: Reality through Quantum Physics with Shantena Augusto Sabbadini

2019

April 25 - 28

Weekend Among Friends: Small Changes Making Big Differences: A Tribute to the Other and Elsewhere

June 13 - 19

Re-enchanting the World: Narratives of Wholeness
Presentations by: Richard Berengarten, Andrew Fellows, Elena Liotta, Roderick Main, Shantena Augusto Sabbadini and Yuriko Sato

August 29 - September 4

Science, Art and the Sacred: The Quest for Wholeness
Presentations by: Isis Brook, Basil Hiley, Ciprian Man, Hester Reeve, Shantena Augusto Sabbadini, David Schrum, Godelieve Spaas and Christopher Todhunter and the Screening of *Absurdity of Certainty*, directed by Jena Axelrod, feat. F. David Peat

September

Pari Perspectives: The Pari Center's quarterly journal is launched

2020

ONLINE PROGRAMS

March 28

Pari Community Conversations: *Certainty and Uncertainty*

April 18

Pari Community Conversations: *Gentle Action* with Shantena Sabbadini, Godelieve Spaas, and Donna Kennedy-Glans

May 9

Pari Dialogue: *What is Reality Really Like?* with Shantena Sabbadini

May 23

Pari Community Conversations: *Science, Art and David Bohm* with Sky Hoorne, Peta Jacobs and James Peat Barbieri

June 6

Il Processo della Trasformazione (Discovery of David Bohm's Quantum Theories) with Max Bindi, Gloria Nobili, Martina Stolzelechner and Chiara Zagonel



June 13
Pari Dialogue: *The Great Re-Think* with Colin Tudge

June 27
Pari Community Conversations: *Presencing* with Julie Arts

July 11
Infinite Potential: The Life and Ideas of David Bohm
Exclusive screening of the Director's Cut

July 12 - August 23
Infinite Potential Exploring the Life and Work of David Bohm—Summer Series

- *Infinite Potential: A Filmmaker's Journey into the World of David Bohm* with Paul Howard
- *David Bohm in the 1940s: Science, Scientific Style and Political Engagement* with Olival Freire Jr.
- *Quantum Trajectories and the Nature of Wholeness in David Bohm's Quantum Theory* with Chris Dewdney
- *How Does the Classical World Emerge from the Implicate Order?* with Basil Hiley

- *Laozi and The Implicate Order: Wholeness in Daoism and Quantum Physics* with Shantena Augusto Sabbadini
- *The Blackfoot Worldview, Language and David Bohm* with Leroy Little Bear
- *Recovering Coherency in Politics and Society through Dialogue* with Glenn Aparicio Parry
- *Insight and Illusion in Bohmian Psychology* with David Moody
- *Understanding Quantum Reality and Consciousness* with Paavo Pyykkänen
- *Tracing the Story of David Bohm and Dialogue* with Beth Macy
- *Beyond Dialogue* with Lee Nichol
- *Beyond the Known Dimension* with David Schrum
- *Nonlocality, Interconnectedness, and the Quantum Observer* with Jan Walleczek

September 6
Moving Forward with David Bohm
Concluding session: Panelists include Chris Dewdney, Leroy Little Bear, Beth Macy, Lee Nichol, Shantena Sabbadini and David Schrum

October 4 - 25
Entering Bohm's Holoflux with Lee Nichol

- October 4: *The Enfolding/Unfolding Human*
- October 11: *Thought as a System and the Pain Body*
- October 18: *Liberating the Explicate Order and the Prospect of Dialogue*
- October 25: *Flux and Transformation*

Pari

Top and middle **Olive Picking**
Bottom **Petriolo Sulphur Hot Springs**



The annual 'Sagra della Salsiccia',
last weekend in September



Pari



Scenes from the village
Paintings by Peter Herring



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From Physics to Pari: A Continuing Search for Answers

F. DAVID PEAT

I grew up in wartime Liverpool, in a suburb of the city that was bombed night after night. But some of my earliest and fondest memories were of the earth and sky; staring up at the stars or lying on my stomach and looking at insects, grass and soil. I felt happy if I went home with earth under my fingernails—nature, matter and the physical world were warm and protective places to me.

It was at my aunt's house that I first learned about science. My aunt had a microscope with a collection of slides. It had a little mirror at the bottom that you had to tilt to bring in the light. This was before I could read and write and so my aunt would turn over the pictures of a book, *The Marvels and Mysteries of Science*, with its photographs of the moon and planets, its cutaways of volcanoes, cells, the atom, and its drawings of the body as a little factory. My aunt would tell me the story behind each photograph and diagram. I was particularly interested in the fact that we were made out of protons and electrons. It seemed to my mind, at the time, that we must all be made of electricity, which was not like any other concrete substance at all. I suppose that still remains a puzzle even today!

I experienced great delight in playing with the substances of nature. But there was another element in my childhood—the puzzles that surrounded the tensions within my family. The writer Beryl Bainbridge told me that she experienced similar mysteries growing up—she found a resolution in becoming a novelist; my solution lay in science as a means of providing answers.

Science had a lot to say about the universe. It would help me to answer those burning childhood questions. I would stare up at the streetlamp and wonder what it meant if the light were to go on forever. Did it reach the

edge of the universe? And what did that mean? My teachers were books on popular science like Sir James Jeans' *The Mysterious Universe*, in which I found a real sense of the imaginative side to science, a deep aesthetic feeling of how things fit together and the beauty of a scientific explanation.

University was a disappointment. I had expected more in terms of challenges and intellectual debate. Towards the end of my bachelor's degree I began to do research work in experimental chemistry and on encountering a small theoretical problem decided to solve it myself. This brought me in contact with a theoretician, Tom Grimley, and I soon discovered that theoretical physics was my true interest.

From then on I was on a conventional career as a young scientist in Canada, applying quantum theory to molecules and solids. I lived in the world of theoretical physics but sometimes found my discussions with other scientists unrewarding: our talks together never seemed to penetrate to 'that question that lies below the question.' Yet when I was with artists things changed—we seemed to be able to plunge together from level to level and encounter something that was truly profound.

Engaging in scientific research was involving, but it was also important to ask what science was about and why our society devotes so much money and effort to its pursuit? The development of technology was only a partial answer. Far more important was that encounter with mystery, with something lying at the essence of things and I felt that this attitude was something I could share with artists. This need for a dialogue continued all my life, with artists such as Anish Kapoor, Antony Gormley, Marina Abramovic, Janine Antoni, Sarij Izhar, Ansuman Biswas and Bruce Gilchrist.



*David with his Aunt Hilda,
who sparked his interest in science*



David as a schoolboy

In 1971 I spent a year's sabbatical in London, attending Roger Penrose's seminars on twistor theory. At the same time I met David Bohm and began a series of conversations that lasted until his death. With Penrose I realised the extent to which the human imagination could explore the abstract and the beauty therein. With Bohm we began to explore the underlying foundations of quantum theory and to seek a unity of mind and matter. This resonated well with my interest in Jungian theory and the relationship between the psychologist Carl Jung and the physicist Wolfgang Pauli.

On returning to Canada I became increasingly restless with the theoretical work going on around me. I wanted to range deeper and wider, to integrate the various things I was learning. So I resigned and became an 'independent scholar'—supporting myself by writing books and taking

on research contracts. Writing books was important for it is said that if you want to learn something new you have two choices—teach a course or write a book. Books helped me to discover what it was I already knew in a subliminal way.

This period also opened the door to discussions with Native American elders. These culminated in dialogue circles which involved Blackfoot, Ojibwaj, Micmaq and Iroquois scientists. It was a period of mutual exploration of our respective worldviews and resulted in my book *Blackfoot Physics*. There were many things held in common amongst indigenous people—respect for the earth, seeing nature as alive, coming into relationship with knowledge, having a 'map in the head' (a history and worldview of a particular region) and the importance of 'belonging' to a certain geographical place. But it is also true that a

particular worldview or science is deeply connected to the language those societies speak— ‘if you want to know our science you must know our language.’ The language was veiled for someone who had not grown up in such a community. It’s not very difficult for Europeans to learn French, German or Italian as they all share a very similar worldview—but Mohawk or Blackfoot involves also learning a very different way of thinking.

I could never ‘see’ the world of the Blackfoot but at least I could use what I was learning to look back at my own world and realise that so much of what I knew and took for granted was not inevitable but the result of particular historical and cultural constructs. This gave me a fresh perspective with which to see my own society and science.

Here I want to make an important point. There is much confusion about the notion of cultural relativism. It is true that ‘Western science’ is a construct growing out of particular European concerns and attitudes that has come, through its technology, to dominate much of the world. But from here we cannot jump to the conclusion that the results and theories of science are in some way only ‘true’ for the West.

This is not the case. The results of Western science are objective and must be ‘true’ for any culture. The freezing point of pure water, the speed of light and the second law

of thermodynamics are objectively true no matter where the measurement is made and no matter the belief system of any particular scientist. Just because your worldview is different, this does not mean that water will freeze ‘for you’ at a different temperature. These facts of nature are not open to any interpretation based on cultural relativism. What is, however, relative are the sorts of questions asked and the way theories are created.

To take a case in point, the second law of thermodynamics arose following the French Revolution, when the English were already advanced in the building of machinery as the result of their own Industrial Revolution. French engineers, working to improve the efficiency of machines, discovered objective laws that governed the limits of this efficiency and found they were related to the temperature differences between a heat source and sink. Thus this law, while nevertheless being objective, very much reflects European concerns at the start of the 19th century and arose out of the questions posed from a particular social and political mindset.

Imagine the scientists in India who observe the efficient way in which nature extracts enormous quantities of water from the Indian Ocean, water that later falls in monsoons and irrigates the Indian subcontinent. Such scientists, having different concerns, could well have created an



David with Leroy Little Bear



alternative approach to the relationship between heat and work (thermodynamics). This science would come up with different basic concepts and different laws. In turn these laws would be equally objective and therefore testable by scientists in other cultures and with diverse belief systems.

Sciences, from whatever culture, will always have an objective side but the questions they frame and the procedures they adopt will be deeply influenced by the culture in which they flourish.

Throughout the 1990s my interest in science became increasingly about such questions as what is science doing, what is it all about, what is the meaning of the scientific mind? Can science present a complete account of the natural world or is some complementary approach required? What are the limits to knowing? Can science have an end? And what about the education of individual scientists? It's so different in the humanities, where one can obtain a doctoral degree without ever bothering about the history of science or concerning oneself with the implications of what one is doing, with the values, ethics and morals involved.

I moved to London and spent much of my time talking to artists and to psychologists. With artists I was concerned with the question 'where is the matter—what is its nature in art and in science?' and with the question 'where is the art?' Is it present in the artist, the art object, the observer or some complex process involving all three? A similar question was occurring in psychology—just where does the healing take place, in what special space?

But beyond this I wanted to discover the nature of that space in which there is total engagement with one's work. That space which transcends any division between what could be called art, or music, or writing, or science, or psychology, or even the spiritual. That space that moves beyond the I and the other, the inner and outer. This was my other level of engagement with artists. Indeed, I have always found the account of Cézanne painting by the river



bank, moving his head from side to side and attempting to remain totally honest to his 'little sensations,' to be a true and accurate account of the scientific spirit.

My final move was to the small hilltop village of Pari, in Italy, where I have been living for the last ten years. Probably my wife, Maureen, who had always wanted to live in Italy, precipitated this, or perhaps it was the desire to live in a small community after always living in cities. Or maybe it was a challenge given to me by some Native Americans who had asked if Europeans had always been that way—with 'hard minds' as they called it, and seemingly disconnected from the earth. Was there a time when Europeans had also been 'indigenous people'? Freud argued that dreams are 'overdetermined.' That is, one can discover a convincing explanation but that does not rule out a number of other convincing and equally 'true' explanations. Likewise, our move to Pari was the result of a complex web of factors.

At all events we are now part of a community of some 250 people in a village that has been around for at least 800 years. By tradition it was a place of peasant farming, a community in which the land provided everything, and commerce was based on a system of barter. It is a community in which family names go back for centuries. A daily life, which is determined by the heat of the sun and by the seasons. It is a village of festivals and communal dinners. It is a community in which policies are decided as people sit around the square in the evening.

It is a good place in which to think and from which to write. With the Internet I am connected with the whole world, yet I can step outside my door and almost feel I am living in the Middle Ages. The writer Carlo Levi once said 'the future has an ancient heart' and this is the motto we have adopted for the Pari Center for New Learning, a place where people can not only attend courses and conferences but also spend time to reflect on where our society and its values are heading. Over the past year we have been

asking questions about globalisation and economic stability, the role of ethics in business, the failure of the universities to fulfil their traditional role and the importance of an educational system that produces a more rounded person.

Increasingly my own reflections lead me to feel that it is time for our society to pause, to suspend the immediate desire for action and reaction, to consider where it is heading and where it has come from. It is a time for each one of us to assume more responsibility for our society, our technology, and our desire for progress. I feel that what is needed is a new form of action I have called 'gentle action.'

I have more or less come to the end of the story; at least for now. I began this journey by looking through a microscope and by gazing at pictures as my aunt turned the pages of a book. I thought about the problem of evil and my aunt explained Plato's notion of government. I chose science as a vocation, and for many years thought hard about the nature of matter. I met David Bohm. I sat in a tipi and talked to North American elders. I visited artists' studios and am still planning collaborative endeavours with some of them. Creative people in a variety of organizations have supported my endeavours, often simply because they liked the ideas. I came as a stranger to the village of Pari and was openly and warmly received. Our plans to create a cultural centre met with total cooperation. In turn, I have now begun to think about such things as ethics, gentle action, and the future of the world. We have embarked on a publishing venture. Most of the good things that occurred in my life were freely given to me through the generosity of others.

I thank you all.

F. David Peat, Pari, 2006



A Time for Chaos

Recollections of the Pari Center Conference, Chaos Theory and the Arts in the Context of Social, Economic and Organizational Development, March 18-21, 2001

JOHN BRIGGS

When I think about that conference 20 years ago, I think vividly and immediately of Pari. In my mind's eye I see it in the distance on top of its hill, surrounded by orchards, vineyards and fields. I see its winding, rock-walled medieval streets. I see its small accommodating piazza, its church, its congenial Tuscan vistas, its shadows and light; I see flower-filled windows and mysteriously friendly doorways, and most keenly I have a sense of its amiable, diligent people; Pari embodies the essential of what we talked about those three days.

In his book, *The Timeless Way of Building*, architect Christopher Alexander endeavours to express the feeling that certain places awaken in us; he calls it a 'quality without name':

It is a fundamental human instinct, as much a part of our desire as the desire for children. It is, quite simply, the desire to make a part of nature, to complete a world which is already made of mountains, streams, snow drops, and stones, with something made by us as much a part of nature, and a part of our immediate surroundings.

Pari has that quality. It turns out the architect himself once visited Pari, a fact David mentions in *Gentle Action*. Because of the books that David and I were writing



Chaos Theory Conference, March 2001



I took these two pictures of sights I found on Pari's streets inspired by the realization that the village is a living organism expressing 'a quality without name.' The patched and re-patched walls, the weathered door, stirred awareness of the passing time and human activity that is folded into each present moment: the fresh flowers in the flowerpot, the ceramic number plate beside the door, the emerging spring weeds.

We chose the photo of the window with flowers for the book David and I were working on at the time, Seven Life Lessons of Chaos.



together, I had the good fortune to make several trips to Pari from my home in the back woods of Western Massachusetts. I think it must have been on a visit in the late 1990s when David first mentioned The Pari Center for New Learning. He said that he had been participating in discussions with the villagers about the economic plight Pari faced because it was unable to sustain itself as a predominately agricultural community. He said he had proposed the idea of renovating the empty, Mussolini-era school building at the summit of the village and retrofitting it into a conference center that could bring new economic activity. He said with some visible emotion that he had gone off on one of his tours to the US and when he returned was stunned to find the villagers had spontaneously begun the school's renovation at their own time and expense. He was deeply moved by his adopted neighbours' faith in him. He now felt the great weight of responsibility to make the Center work.

I resonated with David's emotion. I had recently spent several years as one of my town's three Selectmen.

Collaboratively managing the town had brought me many wonderful experiences of self-organization in community. Self-organization is an idea from chaos that we were applying to the creative process in the book we were working on. We wondered if it would be possible to hold a conference kicking off the new Pari Center around that idea.

Details about the next steps have long since slipped from my mind. I know that Raymond and Lichia Saner-Yiu quickly signed on to sponsor the conference. The two had often invited me to give talks that could integrate my inquiries into artistic metaphor, creative process and chaos theory into their work as organizational development consultants. Their firm, Center for Socio-Eco-Nomic Development (CSEND), a not-for-profit foundation based in Geneva, specializing in change process design for large and complex systems, had led extensive training and planning missions for the UN, NGOs and other types of social entities around the world. We decided that a conference at the new Pari Center could explore ideas coming

from chaos and creativity studies in the context of issues in social, economic and organizational development. A list of invitees was drawn up and logistics were set in motion. As part of this preparation, David set up an online forum on the Pari Center website, where I framed the conference objectives in part:

Organizations contain unpredictable internal environments and live in unpredictable external environments, what can chaos tell us about that? Is what chaos and creativity have to tell us of any practical use for those who live in, work in, and try to 'manage' these organizations? Do creativity and chaos throw any light on the frequent soul-lessness and inhumanness of large organizations ...

The online discussion that followed in the weeks just before the conference made pertinent points.

Frank McCluskey (a philosopher and Internet pioneer) responded to a post that asked about the difference between traditional hierarchical organizations and self-organized organizations: "The very word hierarchy has religious meaning. "Hieros" in Greek is priest. "Arche" is rule or principle. Thus the word itself has divine connotations. Order somehow in this way of thinking has some heavenly mandate. A self-organizing system is something much different. There is no blueprint or concept guiding where things should be. There is no Platonic perfect idea that guides its development. Think of the Internet. No boss, no owner and no committee dictating direction, but it has done just fine."

Lynda Keen (an information technologies consultant) replied: "Does it really have to be either hierarchy or self-organization? Why can't we have a balance of both? The Internet's technical infrastructure is simultaneously hierarchical and heterarchical, and at the same time it enables content to be completely self-organizing."

To this, Lichia observed: "This train of dialogue gets to be very interesting! How can you apply the example of Internet and its dual nature to a social process? Are we saying that the legal framework provides the context for people to be self-organized? What does the leadership role play in this context? Does it have a place in this line of thinking? If everyone leads, what are the engagement rules?"

After the online dialogue and a long plane flight, the amiable village of Pari greeted us. Its charm seemed to envelop everyone in the sense that we were about to continue a long-term conversation that may have originated in the distant past. Conference-goers were lodged in apartments that villagers had given over for the duration of our stay. 'Forerunner of airbnb,' as Lichia recently commented. We were grateful. Raymond still remembers the beautiful old shutters on the windows of the room he and Lichia occupied. The rooms I shared with my colleague John Amoroso exuded a tranquilly and

quotidian mystery in the soft air currents and changing play of light that circulated through the rooms. The apartment looked out onto the small village piazza where residents would come to sit on benches. The meal times in the cavernous garage with its wooden tables, the simple, fresh food prepared and served by the people of the village were especially memorable. The president of the village association greeted us and fetched bottles of wine from his cellar to celebrate the beginning of our talks.

Lichia recalls a scene with David that seems to encapsulate what the conference was about. David's grandson, with his longish blond hair, and another child from the village and the child's mother were waiting for the bus that would take them to school. Lichia remembers, "It was very much symptomatic of these ancient historical places, how the young people migrated, the families moved away. So many of these houses are sold to foreigners. In the village they could no longer support an intergenerational community. We talked about David's dream and ambition to redevelop the school and turn it into a center of learning and knowledge exchange. Our world is constantly reconstructing itself, reconfiguring itself. A family coming from Canada with three generations wanted to do something. That gives the Pari Center a bigger mission than just organizing learning."

Fourteen people in all attended the conference. We certainly did not come up with definitive answers to the framing questions I outlined above. That seems appropriate and fitting, given that the subject of our inquiry involved nonlinearity and uncertainty. In retrospect, I think of the conference as something like an "incubation period" in creative process—a time when thoughts about an issue or project are going in many, often contradictory, often muddled directions—exploring many "degrees of freedom" to put it in chaos terms. These are the conditions that exist prior to self-organized insights or actions blossoming out of underlying flux. I believe the fact that we took on that subject and followed those thoughts in the village of Pari made a significant difference to each of us. Perhaps our thoughts became a little less confused there, more grounded, more urgent, because of the place where we talked.

The world changed quickly. Half a year after we met in Pari terrorist attacks in New York destabilized the world in unexpected ways. Awareness of the many threats of climate change exploded in a few short years and we now face a pandemic and a push toward authoritarian rule. Perhaps we are seeing the kind of epochal world-shift predicted by the Mayan calendar to occur during the 13 years ending in 2026. The old cycle began with the appearance of Euro-man on the America continents and it is ending with the realization that anthropocentric-man's way of organizing reality is untenable. That's what the Indigenous people around the world are telling us, anyway. Clearly, humanity needs a new way of engaging



Hózó

with the natural world, a new way of carrying out our collective activity as a species. Business models and political models have failed. All that was implicit back then as we sat in the repurposed school originally renovated by a dictator promising unity and power.

In a talk he gave to the Chaos in Psychology Association, a few years after our conference, David concluded with the following:

Chaos is concerned with the breakdown of order, with sudden transitions, with the appearance of the Trickster in people's lives, with that last throw of the dice where there is nowhere left to fall. Under such circumstances one moves from the world of strict causality into that shadow realm of synchronicity where matter and psyche mirror each other. Work on chaos theory may well have begun to touch this new universe.

David's 2008 book, *Gentle Action*, with its subtitle *Bringing Creative Change to a Turbulent World* seems to have roots in our 2001 conference. The book dwells on ways to 'gently' apply understandings of chaos theory and creative process to foster positive change.

In my own case, the conference helped me fruitfully deepen my skepticism about the anthropocentric organizations the conference had hoped to change. It prodded me to explore ways of thinking elaborated by Indigenous cultures that have built their worlds by using a different consciousness—a holomorphic consciousness—not unlike the one David described, 'where matter and psyche mirror each other.' This consciousness, I have come to

believe, is essentially the same one that artists employ when they fashion their metaphors in order to direct us into life's 'shadow realm' of wholeness and unresolvable mystery. The Navaho (Diné), like most Indigenous groups of the Americas, emphasize the importance of balancing—harmonizing the individual with the communal, the object-based way of thinking (anthropocentric) with the holistic (holomorphic) way of thinking. The word the Diné use for the harmony they believe it is our species' obligation to achieve is *Hózó*, 'to walk in Beauty.'

Around the world, traditional cultures employing holomorphic consciousness have constructed very different ways of organizing collective activity. For example, true ceremony in traditional Indigenous cultures is a way to instantiate for the individual and the community an interrelated consciousness with the Earth. Traditional societies and the subset groups within them foster a sense of responsibility organized around acknowledgement of other beings, not just humans but, more importantly, plant, animal, mineral, and cosmic beings: 'all beings and entities in all directions,' as an Otomi-Toltec friend often tells me.

I am certain that the exploration I now undertake was implicit in our three days in Pari. I now work to make what was implicit there explicit before my time runs out. As I do, I remember that Frank McCluskey used to say to me, echoing Humphrey Bogart's famous line in the movie *Casablanca*, 'We'll always have Pari.'

John Briggs, PhD, taught for 25 years at Western Connecticut State University. He has taught aesthetics, journalism, and creative writing and served as co-chair of the English Department; he was one of the founders of the Department of Writing, Linguistics and Creative Process and one of the principal developers of the MFA in Professional and Creative Writing. He is now Emeritus Distinguished Professor of Writing and Aesthetics at WCSU. Among his many publications are three books he co-authored with David Peat, *Looking Glass Universe* (1984), *Turbulent Mirror: An Illustrated Guide to Chaos Theory and the Science of Wholeness* (1989), and *Seven Life Lessons of Chaos* (1999). He lives in the New England town of Granville, Massachusetts.



Benedictions

ALISON MACLEOD

When I think myself back to Pari, I see again my first morning's view, from a house which stands almost directly across from the Palazzo, at the top of the village, a seemingly impossible twenty years ago. I think it was autumn. I had arrived in darkness the evening before, and opened my shutters to the sight of olive trees far below my window, their silvery leaves flickering; to sun-parched, gold-green farmland on the plain below; to the tidy village cemetery nestled close to the foot of the slope.

Someone's laundry fluttered from a line. A lizard scampered along a wall. I imagined tusky wild boar in the distant patches of shadowed woodland while Pari's large church bell rang the hour. The bell swayed in my mind like a hypnotist's watch. I was suspended.

In Brighton, England, as I write this, I can still almost hear the heartbeat of that church bell, and the sounds of voices, uncannily clear, rising up from the plain below the village. I can see the sculpture of the lion outside the church, poised as always on his wall, between stony stillness and animal wildness. I can almost taste again the



best peach I have ever known, offered to me straight off the tree. There are few weights more pleasurable in the palm of one's hand than a fresh, ripe peach.

In my mind's eye, in the village shop, I am offered again my first morsel of pecorino toscano cheese. The people of Pari nod to me, smile, gesture and proffer greetings. The scents of herbs and blossom, heated by the morning sun, waft in my wake. I am touched again by the human-scale loveliness of claypot roofs; by the golden veil of late afternoon light as it drops outside the Palazzo; by balmy nights of music, chat and dance outside the seemingly eternal café-bar.

Other memories blow in like blossom. I recall the luxury of Maureen's nasturtium fritters; the pleasure of watching children play freely everywhere inside the village walls—the village is their turf, above all. I am honoured to be shown Olinta's olive press by Olinta herself, although we hardly understood a word the other says. I am cheered again by the tidy vision of small bin-bags hanging from the village walls.

Something elemental—something beyond language—governs Pari, and, whether citizen or visitor, we pass through, its subjects only. What is the knowledge of those ancient, round-shouldered hills? Who is to say? But it speaks itself in brooding woodlands and umber fields; in the glow of fireflies on night walks; in the ancient stones, slick underfoot, as I dash through the village in the rain.

Medieval 21st century Pari can, like any oxymoron, take me by happy surprise. Two summers ago, I watched, fascinated, as a drone zipped back-and-forth over the Palazzo. My eye was on it, amused, and perhaps its eye was on me too. That same summer, I grinned, astonished and delighted one night, to see the exuberance of an impromptu, American-style country line-dance in the piazza.

Pari comes in a flux: of images, memories, ideas, delights, meetings, misadventures, reunions, laughter, sonorous debates, stories told, and fly-away threads of old gossip. When I think of the intimate roads and shortcuts through the village, I think of strange encounters, marvellous meetings, individuals preferably avoided, and wondrous sights: a woman's eye infection relieved, appar-

ently, by milk squeezed from another woman's breast as I looked on outside the café-bar; a harvest moon rising, a huge golden platter, above the church tower; a sweet girl—Arianna's—oddly good, Picasso-like drawing of me one day, which was wondrous because, as Picasso himself said, 'It took me four years to paint like Raphael, but a lifetime to paint like a child.'

And always, there is the immediate sense of freedom as one arrives on that hilltop and is received once again in the curving stone embrace of the village's low perimeter wall. Pari seems—quietly and unassumingly—to 'hold' a person, as naturally as a vessel holds spring water, or—to draw on one of David Peat's fond images—as naturally as the fabled alembic holds its transforming metals. Paradoxically, this vessel of a village also feels, simultaneously, like a clearing, an open and unfettered space in which to walk, dash, taste, laugh, ponder, chat, look, daydream, read, be curious, be idle, and invite new ideas and connections to come.

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Arianna's drawing of Alison

Perhaps the defining image of Pari as a place for me is 'the good table.' One is *well fed*, both literally and figuratively, in Pari. First and always, I think of Maureen and David's generous table, in their former home where I was first received that evening twenty years ago; where, on subsequent visits, I enjoyed some of the best meals and most absorbing conversations of my life; where, as the wine was poured and more courses served, ideas, laughter and plans sparked, firefly-like, between those gathered around it.

I think, too, of the great conference table around which my first course at the Pari Centre took place. I can still hear David's voice as he shared, across that table, his knowledge of Bohm, the Blackfoot, Bohr, Cézanne and Pauli—a voice which was fast-speaking, resonant, humble, and always tumbling forward with ideas, curiosity, levity, directness, questions, and through it all, a certain quality of boyish excitement, which I admired above all. David's words and thoughts seemed to vibrate within the massive stone walls of the Center like humming bees in a hive as we, his students, jotted in our notepads, catching the honey.

Finally, when I think of the tables of Pari, I think of the ordinary tables outside the café-bar; of the late-night Sambuca and early-morning black coffees served there; of the countless meetings which have spontaneously arranged themselves across those tabletops; of the hand-signing across languages, and the conversational digressions and detours into the fabric of the universe, the nature of consciousness, the power of art, or simply and happily, talk of the latest plan to walk down the hill to the *terme*.

Such conversations, discussions, debates and disagreements have often developed, very naturally, alongside televised football matches inside the bar. When a goal is scored, and the roars go up, in triumph or despair, the conversationalists at the tables outside are reminded that, sometimes, nothing matters so much as the precision and force of a foot on a ball. Pari grounds everyone.

A thousand miles away, when I imagine those tables now, I see past and future meals shared, bread broken, bean soup enjoyed, flirtations ventured, friendships forged, exchanges heated, addresses scribbled, languages attempted, wanderers at rest, new babies bounced, and lost souls moored.

*

I first travelled to Pari in 2001, I think, for a short course with David in the Center. I was researching my second novel, *The Wave Theory of Angels*, and I had been reading a variety of physicists for three or four years by that point—Niels Bohr, Werner Heisenberg, James Jeans, Brian Greene, Richard Feynman, Danah Zohar, Michio Kaku, Edward Witten, (mathematician) Roger Penrose, and many others. I was determined to 'check the wiring' of my



New Science, New Paradigms, September 2002

own knowledge of what was still, then, dubbed ‘the new physics,’ and to hone my understanding before I completed the first major draft of my book.

I wanted, above all, to ensure that a working physicist could, in principle, read my novel and not cringe, smirk or feel I was lazily importing ideas from her or his field into my story. I wanted to ensure I had not appropriated concepts in any hazy or ‘flaky’ manner. I knew that was a common complaint from many working in the field of quantum theory and quantum mechanics. Many lay-people were inclined to use the discoveries of quantum phenomena to prove everything from auras to angels to time travel. I did not want to be one of them.

As a 17-year-old, I had received the physics award for my school, but my studies in those years were solidly Newtonian in their foundation—all macro, in other words—and I wanted to find ‘entry points’ into the micro, and specifically, the sub-atomic. As part of my early research, before I had ever heard of *Pari*, I flew to Chicago, primarily to visit Fermilab, the American particle physics and accelerator laboratory. One of my major characters, in a modern-day plotline, is a physicist based at Fermilab. His medieval counterpart, in a parallel 13th-century storyline, is an ‘Imaginator,’ one of the class of sculptors employed by the Church to create the sacred images of a cathedral’s interiors in the Gothic period.

For my medieval character’s ‘stage’ and milieu, I chose the little-known, ‘high Gothic’ cathedral of Beauvais, France—hardly known at all because its highest vault collapsed before the cathedral was ever completed. I had already been to the site in Picardy and had seen the

remains of the walls and foundation of the 13th-century cathedral.

Some time afterward, I set out for Fermilab, to get a look at the place that was to be vital to my modern-day storyline. CERN certainly would have been an easier and less expensive research trip for me from the UK, but I had grown up partly in Michigan, next to Illinois, and I felt I could write an American/Anglo setting far more readily than a Swiss community and landscape.

At that time, circa 1997, Fermilab’s online presence was minimal. I’d seen only a photo or diagram of a particle accelerator. I had copied down the bits of bare text offered about the work of the team at Fermilab. I had little else to go on. I was informed, when I phoned, that I would find educational guides upon arrival. No guided tours were offered in the winter. My heart sank. I started to wonder if I had made a mistake in booking such an expensive flight.

On entering the sky-lit, towering main building of Fermilab—at last—I picked up a welcome leaflet at the front desk and experienced one of those strangely charged moments, the sort of moment which a friend of mine describes as ‘benedictions’; that’s to say, a quietly powerful moment of seemingly impossible connection, a moment which seems to say—in the midst of a major, all-absorbing, even labyrinthine project—that you are in fact on the right path, whatever the evidence to the contrary, and ‘Keep going.’

I read and re-read the words in the leaflet, blinking: the design of the main building of Fermilab—the building in which I stood that stark winter’s day in late December—was based, the leaflet explained, on the plans for a little-known French cathedral, the site of which the Fermilab architect had once visited in his youth and had been inspired by: *Beauvais Cathedral*.

I must have stood there in the empty front hall, looking perplexed and amazed all at once. What were the chances? Of all the cathedrals in France...

The close physical—and in some sense, conceptual or perhaps even spiritual (as in, ‘spirit-of-place’)—relationship between Fermilab and the barely existent Beauvais Cathedral was nothing I could have known when I chose my two major ‘landscapes’ for my book. I had considered dozens and dozens of French cathedrals for my medieval storyline’s vital location before I came across a single bald reference to a cathedral which had fallen down in out-of-the-way Picardy.

In the days that followed, I took down every note I could find about that cathedral ruin—there weren’t many. Yet for reasons I didn’t understand, and equally, for reasons I trusted instinctively, I knew, before I travelled anywhere, that the twin ‘poles’ of my novel would be *that* physics lab and *that* cathedral. When I picked up the leaflet in the empty, glass-lit foyer of Fermilab and read the words ‘Beauvais Cathedral,’ I had to take a seat on a nearby bench.

Creative labours—and scientific ones, too, I suspect—come shinningly to life in such moments, as do, I believe, the great relationships and connections of our lives. I myself am not partial to over-thinking them, or to treating them as anything other than a part of the natural fabric of our lives. I believe one should recognise them, offer up some form of thanks, and honour them, in whatever way possible, be it a smile of recognition, or a committed—even devotional—act of real-world work. As a writer, I feel somehow *accompanied* in such moments, in the long labour of a major work, but by what exactly, I'm not entirely sure. I don't need to know, in fact. I simply know to trust, and always have. Each of my novels and most of my stories have depended on these disarmingly wondrous—and *giving*—‘coincidences.’

*

A few years after my visit to Fermilab, after I felt I'd done all the groundwork of physics study I could manage on my own, David was precisely the person and educator I needed for my questions and ‘wiring-checks.’ He was expert in his field and open to fresh thought about it. He was rigorous in his explanations, but unusually encouraging of dialogue. He loved to talk, and was also sometimes lost—as everyone should be at times—in his own thoughts. He was a physicist *and* a writer, married to a writer and literary editor who shared my fondness for certain Modernist writers especially. I was, in other words, in the right place.

I warmed immediately to David and Maureen for their warmth and for the mischief in their thinking, expressed differently by each, but a part of the remarkable bond between them, it seemed to me. Their laughter and ironical eye on the world fuelled their capacity, as a couple, for daring and risk-taking; for not toeing the orthodox line; for determining the shapes of their lives as few others are brave enough to do.

I also admired the fact that their feet were planted solidly on *terra firma*, and that they had given their vision an entirely practical form: the solid, stone-walled, high-ceilinged ‘Pari Center’ in the Palazzo of their adopted village. I am inspired by their example as much today as I was that first evening when I joined them at their table.

A year or two after my first visit, David, very generously, agreed to read my final manuscript, to ‘check my physics’ as I put it, and I was more delighted than I can say when he told me he'd needed to correct only one word. I seem to recall that he changed ‘neutrons’ to ‘neutrinos.’ I was possibly prouder of that than of any gratifying review which followed.

As a novel, *The Wave Theory of Angels* was my attempt to explore those points in the fabric of reality where the physical, embodied, day-to-day *visible* world meets the mysteries and ‘unknowability’ of the *invisible* world. In my 13th-century story, in that age when theology was *also*



Alison, Arnold Smith, Shantena Sabbadini and David, 2004

physics, my Imaginator character takes a great risk for a radical, outlawed theology in which, it was posited, the human imagination *co-creates*, with the deity, the physical, unfolding world.

In my 21st-century (2001) storyline, my physicist character at Fermilab also takes a great risk for an unorthodox theory. He dares to follow an interest in the, at-the-time (and perhaps still) radical, mathematically-postulated branch of physics known as String Theory. As the novel unfolds, the conundrum of the ‘Observer Effect’ becomes key to both storylines. Both storylines also seem to ‘entangle,’ affecting each other across time and space.

In my attempts to i) evoke the quantum truth of ‘entanglement’ in the unseeable world, and ii) *to enact* the principle of the Observer Effect in the live motion of the novel, I am asking the reader, above all, whether ours is a dynamic *participatory* reality, and something more than the sum of its parts. Might the universe be composed in some way ‘of consciousness,’ even as it contains consciousness?

These questions still preoccupy me, philosophically and artistically, and the influence of my discussions with David ripple onward. In my 2013 short story, ‘The Heart of Denis Noble,’ for example, one character, Ella, a literature student in 1960, is in bed one night with her scientist-lover—a young version of the real-life cardiovascular physiologist Prof Denis Noble. As she draws him out on his PhD work, she suggests to him that his thought processes might need somehow to admit ‘Eros’ if his work is to evolve in the truest sense.

She adjusts her generous breasts. ‘The principle of Eros. Eros is an attractive force. It binds the world; it makes connections. At best, it gives way to a sense of wholeness, a sense of the sacred; at worst, it leads to

fuzzy vision. Logos, your contender, particularises. It makes the elements of the world distinct. At best, it is illuminating; at worst, it is reductive. It cheapens. Both are vital. The balance is the thing. You need Eros, Denis. You're missing Eros.'

In this passage, I am—for Ella's insight above—drawing directly on a remark made by the physicist Wolfgang Pauli to psychologist Carl Jung, and recounted by David. David introduced the point in a seminar in the Palazzo on my first visit to Paris, and it stayed with me, for both its strangeness and for my instinctive sense of its truth. In his article, 'Wolfgang Pauli: Resurrection of Spirit in the World,' David singles out Pauli's remarkable statement: 'In a letter to Jung he wrote that the missing element was Eros; only love could bridge the gap between physics, spirit and psychology.'

It is difficult to remember precisely, but I imagine this strange statement also influenced the opening of my novel *The Wave Theory of Angels*:

The world yearns. This is its sure gravity: the attraction of bodies. Earth for molten star. Moon for earth. A hand for the orb of a breast. This is its movement too: the motion of desire, of a longing toward.

Back in the bedsit in 1960, my character Ella, doesn't know it of course, but she goes on—in her 'metaphysics,' as the character of Denis terms it—to draw on the thoughts of David Bohm, via David Peat, via me and my own long-standing sense of 'literature's implicate order'—as she corrects her scientist-lover Denis, telling him that a book is not merely a thing or an 'it.' He scoffs gently:

'Of course it's an "it." It's an object, a thing. Ask any girl in her department class, as she walks about with one on her head.'

'All right. A story is not an "it." It's a living thing.' He smiles beseechingly. 'Perhaps we should save the metaphysics for after?'

'Every part of a great story "contains" every other part. Every small part anticipates the whole. Nothing can be passive or static. Not if it's great and... true to life. Nothing is just a part. Not really. Because the whole cannot be divided. That's what a real creation is. It has its own unity.'

'The Heart of Denis Noble,' though a single story only, represented a six-month process of research and discovery for me, as I explored, for a fiction commission, the real-life Denis Noble's 1960 ground-breaking work relating to the electrical signalling in the human heart. I visited and spent time with Denis Noble, walking about Oxford with him, ruminating, and visiting the places in the city which meant the most to him. We remain fond friends today.



Alison and David

The process was a joy, but also a risk, for both him and me. As a writer with a commission to deliver, I had a problem: I did not for a moment want to intrude on Denis' life with personal questions about his past, and yet I knew that a story cannot come to life as a mere summary of research papers—it needs 'life.' I was determined not to 'thieve' from Denis's own personal life, by asking awkward questions, which meant, I could only invent it.

So I created the literature student Ella. I gave my version of Denis' 20-year-old self a lover. She never existed.

And yet it seems she did...

On being sent the final draft of my story by the editor who had commissioned it, Denis—with characteristic kindness—replied to both of us by email almost immediately. It was uncanny, he said. I couldn't have known... There *had* been a lover, a young woman student—philosophy rather than literature—and her presence and her ways of thinking *had* catalysed something previously unknown within him, insights which led him to look differently at the data he already knew well.

'Muse' is a sometimes too reductive a label for the influence of women, especially in the history of thought and art, and Denis didn't use it, but he did explain to me that that difference in *looking*, in *perception*—catalysed by his formative relationship with the philosophy student—led him directly to a breakthrough insight, and is a part of the reason why we can today treat arrhythmias and other heart complications. He was generous enough to tell me all of the above, and also that tears came into his eyes as he read, such was the force of memory and recognition. That meant a great deal to me.

How had I done it? he asked.

'God knows!' I laughed. But I knew a little more than I could explain.

Benedictions.

Not me.

Just as a story is not merely a thing or the object of a book, the village of Pari is not a dot on a map. It is the stones underfoot, the circling embrace of its wall, and the heat and hum of the many bodies which have leaned on that wall. It's the zig-zagging of the swallows over Pari en route to Africa, and the glow of the clay-tiled rooftops. It's the readied tables, the sprigs of fresh flowers, and the strings of laundry. It's the late-night semi-inebriated conversations and the early-morning epiphanies—scientific, artistic, philosophical, emotional and corporeal.

Pari cannot be represented by any blinking GPS image on a phone screen. It is, at once, too big and too humble. I always feel, when I am there, that it exceeds our capacity to know it. Pari, as a place or a space, is a unity, a process, a flux, a magnetic hum of knowing. It is neither a Paradise, as tourist-brochures would surely claim, given the chance, nor a mere stopping point on the highway for the Siena-to-Florence bus. It is innately itself, *and* always transforming—through the unaffected, quotidian, sun-to-moon motion of each of its living parts. It is also infinitely more than their sum.

I feel as if I can join David now, here, recollecting him as he recollected the words of the artist Paul Cézanne, an artist who tried to describe the almost indescribable, namely, his vision of the way in which the natural world thinks itself through the medium of our bodies. Cézanne's words, I believe, also expressed, at least in part, David's own feelings for, and his intimate connection to, Pari, his adopted home.

Cézanne writes, 'The Landscape becomes reflective, human, and thinks itself through me. I make it an object, let it project itself and endure within my painting ... I become the subjective consciousness of the landscape, and my painting becomes its objective consciousness.'

For Cézanne, this 'thinking-through' was, first and foremost, a truth held by and felt *in the body*. David writes powerfully on this subject, and indeed, his chapter, 'Creativity and the Body' in *The Blackwinged Night*, is one of my favourite written explorations of the creative process—and I have read many. He explores, with great nuance, the physical *pressure* of the creative force in the body. It's a little examined area, and yet I'd suggest it's vital to artists and writers.

Any story I commit to as a writer is a story which must grow within my body as a sort of volume, pressure or weight before I know I can commit to it. The writer Virginia Woolf expressed it beautifully when she said, 'As for my next book, I won't write it till it has grown heavy in my mind like a ripe pear; pendant, gravid, asking to be cut or it will fall.'

For me, it is an ongoing pressure, a freshwater, underground spring which seems to demand release from my mind, shoulders, chest and lungs. I am always a little amused when friends send me messages, wishing me 'Happy writing!' I'm not sure happiness comes into it; one

is concentrating so hard on the pressure moving down one's arms and into the fingertips; on keeping the wet clay on the wheel. The joy comes after, in seeing the beautiful thing one has, *perhaps*, been able to make, against the odds.

In the live 'flux' of it, I am, seemingly, the story's vehicle, much as Cézanne's Landscape was thinking itself through him; much as something, quiet but active in the space that is Pari—in its earth, light, rain, stones, scents, tables and age-old offerings—made David, and makes each person who loves it, its voice or reflecting mind in the world.

Alison MacLeod is an award-winning novelist, short story writer and senior academic. Her most recent short story collection, All the Beloved Ghosts, was shortlisted for the 2018 Edge Hill Short Story Prize for best short fiction collection in the UK and Ireland. It was a finalist for Canada's prestigious 2017 Governor General's Award for Fiction, and named one of the Guardian's 'Best Books of 2017.' Her most recent novel, Unexploded, was long-listed for the 2013 Man-Booker Prize for Fiction, named one of the Observer's 'Books of the Year,' and serialised for BBC Radio 4. In 2016, she was jointly awarded the Eccles British Library Writer's Award. Alongside her writing, MacLeod has served as a judge for numerous literary prizes and awards, and has appeared at literary festivals worldwide. After almost a decade as Professor of Contemporary Fiction at the University of Chichester, she is now Visiting Professor, and an occasional contributor to, for example, The Sunday Times, the Guardian and assorted BBC programmes. Her next novel, Tenderness, will be published internationally in September 2021 by Bloomsbury UK/USA and Penguin Canada. You can find out more about her work at www.alison-macleod.com.

David Peat and Pari

TOMMASO MINACCI

I met David Peat in 1994 when, as he later often loved to explain, he found himself in Pari by accident. He had been hoping to stay in Siena but it had been impossible to find an apartment to rent during the August Palio period when it is crowded with tourists. Finding no alternative, he stayed in Pari for four months. It seems to me all this came about—his coming to live in Pari—partly because Siena had no available accommodation but I believe it also happened at least partly by chance.

Perhaps he felt a little lost initially, in this tiny unheard of village lying off the tourist-beaten track. I am confident, however, that within the first few days here, he had begun to appreciate what Pari and its people could offer. Certainly not famous friends, important tourist attractions or fancy shops but, as he told me many years later, it was ‘the silence.’ The quality of this silence was probably an unusual experience for him; a silence he could appreciate while looking at the panoramas and sunsets, so magical and unique for eyes unaccustomed to seeing such things.

That first visit was short but I’m sure that David left Pari promising himself that he would return. For those who have eyes to see, it’s not easy to forget the beauty of a place like this. He returned to Pari to make it his permanent home in 1996 and it was in the year 2000 that he asked to meet with me.

During this meeting he talked of his dream to organize international meetings and conferences in Pari. This not only surprised and interested me, but it also made me feel proud. Pari, for David, was obviously not a place for retreat or retirement; he had ambitious intentions that involved our whole community. If his ideas were well received by the community, this would mean for Pari and for our municipality a great opportunity to welcome people from all over the world. I said that I felt absolute enthusiasm for the project and a strong desire to collaborate, but explained that I should consult with the other councillors of the Association of which at the time I was President.

I didn’t need to think much about it and after a few days I called the council to discuss the projects that had been presented to me by Professor David Peat. I asked them if we felt able to guarantee future guests of the conferences

the services they might need; that is, a well-located venue equipped as a meeting room, a room where they could eat and, of course, accommodation in the village. I still remember with pleasure and emotion the amazement that was expressed in that room. Such a positive atmosphere; for them it was a sign of new things to come.

I subsequently invited David to my studio in Pari and I told him that the councillors of the Association had agreed to carry out the project. To tell the truth, I felt a great responsibility on my shoulders, so I asked again if he was really convinced he wanted to invite intellectuals and colleagues of such high standing to Pari. I wondered if we were going to be able to meet their needs. David’s answer, once again, left me pleasantly surprised and I remember it verbatim: ‘There is no place in the world better for holding discussions. Here you can talk about anything.’ We left the second meeting happy and exchanged a ‘high five.’

Thus a new adventure began, not only for Pari, but also for our Association, which now had to seriously set about finding a suitable small congress centre for David’s guests. Our needs were answered almost immediately: when I presented the project to the then Mayor of the Municipality of Civitella Paganico, Prof. Loris Petri, and to the municipal councillors of both the majority and opposition parties, Irio Falossi and Ulisse Pennacchini, all of the politicians showed interest and enthusiasm for the proposals I had brought to the table, proposals which were nothing other than David’s enlightened thought.



Immediately the municipal administration made available a part of the *palazzo*, a building crowning the hill on which Pari sits and which once housed the village school. It could be used free of charge. We then had to think about how to furnish it and, not having great financial resources, I, on behalf of the Association, asked for help from the Albergo Terme di Petriolo [a spa hotel located near Pari]. It so happened they were in the process of changing the furniture in their conference rooms and so they provided us with everything we needed: tables, chairs, shelving. And that's how David's first conference in Pari was planned and organized. It was the year 2000. David's professors, scholars and colleagues came to Pari from all over the world—even from Australia, which seemed so far away to us!

Although a little surprised by David's decision to organize such events in this remote corner of Tuscany, we got to work and, I must say with a touch of pride, we were able to offer incredible hospitality. The women of the Association—Giulia, Emilia, Luciana, Lena and others—had organized themselves to provide services equal to what you'd find in a restaurant by cooking typical dishes in our traditional way, that is, with simplicity and great care. Houses in the village were made available to accommodate the guests. At the end of the conference, which lasted, I seem to remember, five or six days, all the participants thanked us for our hospitality and for giving them the opportunity to enjoy the life and beauty of the village.

The greatest joy, for me, was what I saw in David's eyes. He had risked a lot by betting on us. At the end of that first commitment, he wanted to make a substantial donation to the Sette Colli Association, with which it was possible to buy the furnishings to continue hosting all the new conferences that followed, and which are still being held in Pari today.

I will never tire of thanking Professor David Peat and his family for choosing Pari as the venue for these initiatives and for helping to make our village known all over the world. For this I am forever grateful to David, who I will always carry in my heart. Though a cultured person and endowed with a great intelligence, he at the same time was sincere and humble, like us, the people of Pari. I believe that this was exactly the motivation that led him to choose our village: the fact that people here have an uncommon characteristic—humility.

THANKS DAVID!

Tommaso Minacci was for many years the president of Pari's Sette Colli Cultural Association and the first person in the village who had the vision to support David Peat's dream of an educational centre that could also serve to revive the economy of Pari in a small way.

Memories of David Peat and the Pari Center

EMILIA TIBERI as told to
GENNY RABAZZI

Genny: Emilia Tiberi was born, raised, and has lived her life in Pari: she knows the history of the daily life of the village, which is a bit like a family history, a village made up of people with their strengths and weaknesses, a village with both a long history and dynamics that are constantly changing.

For those of you who have visited Pari, you will surely remember how it is the custom to sit on the benches of the piazza opposite the bar in the afternoons—and especially on summer evenings. The villagers usually sit divided—women on one side and men on the other—because they are engaged in very different types of conversations. It's a give-and-take kind of conversation: of what has happened during the day and of the latest news that they have heard. The women mostly talk of family affairs, cooking, their household and family commitments; the men of football, local politics, work and financial concerns, as well as remembrances of bygone days and their youth.

Among the ladies of the village, Emilia is the one who saw the birth of the activities of the Pari Center and who, from the beginning, worked hard to bring David Peat's project to fruition. This effort was also supported by Tommaso Minacci, as he himself recalls in the memoir he wrote for this issue.

I meet Emilia at her house; it's a summer afternoon but not too hot. We sit down at the table and I ask her to tell me what it meant for her to be part of David Peat's ambitious project to create a conference center in Pari that, over



Giulia Minacci and Emilia, who cooked for our events for many years

the years, has attracted people from all over the world. I let her speak and, as she moves from topic to topic, I help her not to lose her thread. She warns me that her memory might be defective: ‘Tommaso is much younger than me, he certainly remembers everything better than me, and he has already said so many things. If I repeat them, tell me.’ Having said that, what she actually tells me is complementary to Tommaso’s words: Emilia’s is the story of what happened outside the ‘serious’ context of the courses and conferences; it is the story of the evenings spent chattering, with music, glasses of wine and good food.

Emilia: One evening when Tommaso spoke to us about David Peat’s project in the ex-Enal, [a room now used as the community centre], he also asked us if we would be available to cook for the guests that the Peat family would bring to Pari. It seemed to me that it was easy to fulfill this request. It was a bit like cooking at home, except of course that it would be for many people. We already cooked for the Pari festivals and people always got up from the table satisfied. The first time, in 2000—twenty years ago!—it was me, Giulia and Lena and we decided to prepare and cook everything in the ex-Enal room, where Sette Colli [the village association] had set up a kitchen for cooking at the festivals. The Association had also made available the tables which we now laid for the guests’ meals. They weren’t the ones we have now, which are more beautiful and more practical, but the first few times we tried to make the best use of what we had. We thought that the best thing was to cook simple but typical local dishes, such as bread soup, tagliatelle, wild boar ragout, stewed or roasted meat, omelette with vegetables—and pasta with Goraiola sauce (a very traditional dish made with peppers, mascarpone and sausage). That was the one that everyone liked so much! Sometimes, though, it was difficult to

satisfy everyone’s needs: one was a vegetarian, another had different tastes to ours (people from all over the world, how do you get it right?). But still, we wanted to provide something tasty.

On these occasions, when he was at the table with other people, David seemed so happy to me. In my opinion, he liked simple things. For this reason he had become one of us and had chosen Pari as a place to live.

Then I remember Eleanor’s children, I saw all three of them grow up. How good they were—they always wanted to help, especially Alessandro. We always left something for them to eat; Alessandro loved Goraiola—but now, no—now he has become vegetarian!!

I remember, even earlier, Eleanor with little James preparing the couscous with vegetables. And Maureen, in the morning, prepared American coffee, the long coffee they drank in tall cups. We cooks had brought our Mocha from home and in my opinion Mocha coffee is a lot better. In fact, David himself and some of his friends drank it quite happily. And some of them even took bags of coffee home with them. We provided breakfast in the ex-Enal but I didn’t understand much about what they wanted for breakfast—sometimes tea—of all kinds—sometimes coffee, sometimes only milk—and then bread, jam, butter, but also cold cuts.

Being in their company I felt happy even though they were people of great culture and world-renowned. With us they were very simple and, indeed, they thanked us continually for the work we did for them. They always wanted to help, put the table in order, help us to serve. But what a laugh, what a laugh—they wanted to tell me so many things but I didn’t understand anything!!! I spoke in the same way to everyone and, I must say, they were all smiling and jovial. Many returned over the years and we now know each other. As with Shantena Sabbadini, for example. Or with Jena, with Giovanna. I don’t remember names, but when I see them I always recognize them!

One evening, playing ‘Capture the Flag’ in the piazza [a popular game where the winner is the first to grab the flag], Shantena fell. And then sometimes in the evening they wanted to sing Italian songs or play the guitar, and we were all there in the square with them. When it was time for bed, some of them found they didn’t have their house keys—it often happened that they had closed the doors, leaving them inside! [Doors in Italy automatically lock when closed. We impress this on our visitors but inevitably some forget!]

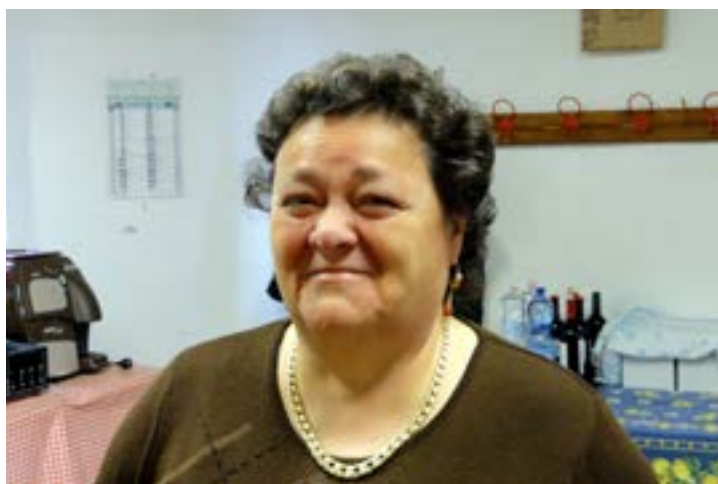
If I’m honest, I welcomed the job. We did it willingly, it’s true, but we were very happy that Maureen and David appreciated our commitment and every time they gave us generous remuneration. I was alone, with a daughter who was still going to school, and being busy made me feel good, as well as being clearly useful in helping with my living expenses. In addition I made available two rooms in my house to rent and immediately hosted people: they were always polite. Once, one of them painted a portrait

of my daughter, Eleonora, and gave me a picture of the church piazza done in watercolors. [Emilia is speaking of Peter Herring and his work, which features in this issue.] I still have it at home today as a very happy memory. We became friends and from 2000 onwards many people returned over the years.

Once we cooked together at my house. I well remember that Jena was there and that we ate Goraiola pasta in the living room. There were seven or eight of us. We did not understand each other to tell the truth, but it was a nice dinner, like family.

As for us women, I remember that after a short time Lena was no longer available, and then Luciana joined us: we worked well together, we all got along. At first, some people in the village didn't see these activities in a positive way, but it didn't matter to me. The village is small and, as you know, not everyone likes the same things. Then there is always a bit of envy—maybe those who criticized had not been involved as much as they would have liked. But I'm glad that things went well and, in my opinion, even if they never actually say so, those who were sometimes critical have now changed their minds. They see so many friends of David who have bought houses in Pari. Or they see that the groups who come here support the activities of the village and help those who, like me and many others, have houses or rooms to rent to accommodate them.

Seeing the square full of people from all over the world for the first time was really exciting and we felt part of the success of the activities. David, Maureen and Eleanor always thanked us. After the twenty years, perhaps more, that I have known them, I can say that with David, Maureen and their guests I have always had a good relationship. About the Peat-Barbieri family and about the children, I have only good to say. They are always available, they are kind and if they can help, they don't hesitate. Of course, we too have proved welcoming, I think, otherwise David would not have chosen Pari as his home. Maybe he appreciated our simplicity and the fact that we showed



ourselves as we are, without any frills. We are happy to have welcomed him into our community.

Genny: *Speaking with Emilia, and comparing her words with Tommaso's memoirs, one cannot fail to notice how in both cases we often read the word 'simplicity': a quality, perhaps unusual today, but with which the people of Pari identify themselves. A quality they saw in David and continue to see in his guests. Both Tommaso and Emilia say of the visitors to the Pari Center that they appreciated the simplicity of discovering our traditions—for example, culinary—so different from their own.*

I also spontaneously reflect on Emilia's words regarding the women's commitment required during the events at the Pari Center: for women, this involvement was a small form of emancipation and they had the satisfaction of a job well done and playing an important role in the success of the activities.

Surely David's intuitions, twenty years ago, were far-sighted, considering that even today, Pari, with its medieval alleys and its enchanted landscape, warmly welcomes students, colleagues and friends. And this, probably, is the best and ultimate way to remember him.



Two Poems

RICHARD BERENGARTEN

Hills and mountains

Shadows of hills and mountains steal my own
and swallow it with minimal delay.
But I've a heart. I'm not a rolling stone.

Autumn again. My garden's overgrown,
and though light drenches everything by day
shadows of hills and mountains steal my own.

Come evening, before the sun climbs down,
my shadow lengthens, blurs, and melts in grey.
But I've a heart. I'm not a rolling stone.

As if dusk clutched me in long arms, breeze-blown,
and cuddled me, protectively, in play,
shadows of hills and mountains steal my own.

When cloudy night, black-robed, ascends her throne
she'll squeeze my shadow till it drains away.
But I've a heart. I'm not a rolling stone.

I'll be engulfed soon – breath, flesh, entrails, bone –
a creature fashioned out of mud and clay.
shadows of hills and mountains steal my own.
But I've a heart. I'm not a rolling stone

Until this liquor drains

Ineffable the ways the Way remains,
unspoken, all-enduring, never-ending.
Love, drink with me until this liquor drains.

And pity the self-hater who abstains,
refraining from desire, stiff and unbending.
Ineffable the ways the Way remains.

Ingredients of fruits, herbs, berries, grains –
what inner fire resides in their fine blending.
Love, drink with me until this liquor drains.

Its tastes – so complex! How the mouth retains
echoes of subtle flavours, time-suspending.
Ineffable the ways the way remains.

Threading through tunnelled arteries and veins
its fire fans out, ever itself-extending.
Love, drink with me until this liquor drains.

Come, sit outside with me and watch the cranes
fly overhead. Heart-warming? Or heart-rending?
Ineffable the ways the way remains.
Love, drink with me until this liquor drains.



Richard Berengarten,
From *The Wine-Cup (Twenty-four Drinking Songs for Tao Yuanming)*
Forthcoming from Shearsman Books, UK, 2021

Note

In February 2019, an unexpected invitation arrived from the Luzhou Laojiao Distillery in Sichuan, to write some poems on the theme of ‘poetry and alcohol’. At that time I happened to be reading some English translations of poems by Tao Yuanming (365–427 CE). As soon as the invitation arrived, an idea struck me. I started writing straight away and, relatively effortlessly and spontaneously, a set of twenty-four poems flowed from my pen. During composition, at times it even seemed that Tao Yuanming was sitting beside me, that his voice was echoing in my head, and that through these incipient new poems of mine, his voice was telling me exactly what needed to be said and how they wanted to be written. All I needed to do was to accept and follow this inner voice, at once intimately familiar and strangely *other*.

Among the very many things I love about Tao Yuanming are his vulnerable humanness and his Daoism. These two aspects seem to me inextricable.

I’ve called this set of poems *The Wine Cup* and have dedicated it, of course, to the immortal memory of Tao Yuanming. I hope this homage will fully clarify and endorse my belief that Tao Yuanming is a great and noble Lord of Poems and, equally, a great and noble Lord of Wine.

The poem presented here, like all the others in the sequence, is a villanelle. This verse-form creates a song-like pattern of rhyme and resonance that itself embodies and echoes the cyclic rhythms of nature. I believe that the villanelle’s structure also reflects at least some aspects of the strict formality, economy and delicacy of Tao Yuanming’s own poems.

Richard Berengarten, Cambridge, 2020

Richard Berengarten is an English and European poet whose work and thought are strongly influenced by C. G. Jung. He is a Bye-Fellow of Downing College, Cambridge, and a Fellow of the English Association. His works include Tree (1980), Keys to Transformation (1981), Black Light (1983), Croft Woods (1999), The Manager (2001), The Balkan Trilogy (2005-2007), Imagems 1 (2011), Manual (2013), Notness (2015), and the multilingual web-based Volta Project (2009) and Albergo Project (2017). His book Changing (2016) is an original and articulate poetic homage to the I Ching. Richard was on the faculty of the ‘Re-enchanting the World’ event in Paris in June 2019.

David Peat and the *GEN* words

BETH MACY

Reflecting on many conversations with David Peat over several years as I was seeking to understand David Bohm’s thinking, my mind quickly offers up *gen* words: *gentle* action, *generative* order, *genuine*, *generate*, and most of all *generosity*. In keeping with David Bohm’s habit of digging into the etymology of words, here are several which trace the meaning of *gen*. From Ancient Greek the root meanings are ‘origin, source, beginning, nativity, generation, production, creation.’ (<https://en.wiktionary.org/wiki/genesis>) Certainly, those words fit the mentoring relationship with David Peat, and three particular experiences bounce right into my mind, demonstrating David’s *generosity*, especially his *generosity* of sharing his relationships with those who could assist in my learning.

Once, as I was attempting to understand how Bohm’s ideas of dialogue fit into a practical business setting, David said, ‘Well, I can’t answer those questions, but I bet my friend Andrew could. I’ll send him a note.’ A short time passed, and that conversation faded a bit. One morning, as I made an early pass through my emails, one immediately caught my eye. The email address included ‘House of Lords,’ and right away the current worries about internet security shot into mind. Ready to push the ‘spam’ button, I thought, ‘Well, maybe I won’t get caught in the spam if I don’t open any attachments,’ and so I opened it. Much to my surprise, it *was* from the House of Lords, from Andrew, Lord Stone of Blackheath! David hadn’t mentioned his friend Andrew was a ‘Lord’ nor that he was the former Managing Director of the British firm, Marks & Spencer!

Lord Stone, much like David Peat, shared his *generosity* with a lengthy transatlantic phone conversation, sharing many examples of how Bohm’s process of dialogue had



David Schrum and Beth

guided him in negotiating organizational and societal dilemmas. And David Peat had a good laugh when he heard my surprise at being connected with Andrew, Lord Stone!

Another case of *generously* sharing his personal friendships to support my learning came from our conversations about Bohm's interest in language. David had talked about the frustration Bohm had felt because of Bohr and Einstein having taken resolute positions regarding their own theories, and thus, ending a deep friendship as well as curtailing what could have been a major breakthrough for science. Bohm and one of his students, Donald Schumacher, had written a paper describing how the different assumptions underlying Bohr's and Einstein's uses of language was core to their lack of resolve. The paper had never been published. My curiosity was immediately piqued at the idea of that unpublished paper. 'Do you have it?' I asked David. 'No,' he said, 'I don't think so, but I'll have a look through some files.'

That conversation was shortly before the year end holidays, and again, my curiosity drifted. On New Year's morning, I opened my emails to find one from David. 'Guess what! Basil Hiley found that article you wanted! It's attached!' Oh, what a way to start out the new year! A few years later I had the opportunity to meet Basil Hiley at the Pari Center's Bohm Centennial, and I told Basil of that experience. 'Yes, I remember searching for that. I had to go through boxes and boxes of hard copy files because that article had never been saved electronically.' So those two had spent time during their own holidays in that search, much to my appreciation.

Finally, a third experience of David Peat's *generosity*. I had been digging into the influence which the philosopher, Georg Wilhelm Friedrich Hegel, had on Bohm's work. David and I had had a few conversations which deepened

my questions and then brought a new one. David said, 'I know someone who could better answer that. Let's talk again and I'll have that person join us.' And so, again we Skyped, and that person was James Peat Barbieri, who was then about sixteen or so. And in fact, James was a great teacher that day, already at that young age having dug deeply into an extraordinarily complex philosophy and able to transmute it down to my non-philosophical understanding. It was a two-pronged *generosity* on David's part. First, to me, with answers to my query. But then, too, it was a *generous* opportunity for David's grandson's knowledge and capacity to be put centre stage and to be recognized.

As with many others who worked with him, my learning and writing was sparked and kindled by David's *generosity*. Even now I read and reread my notes from our conversations. They continue to unfold, spiraling further down toward the roots and origins of Bohm's thinking, still *generating* new queries.

The common thread weaving through Beth's career has been change, having been a manager, leader, consultant or participant in organizations experiencing difficult issues: organizations from small to large, private to public, non-profit to profit, health care to oil and gas, local to global. David Bohm's dialogue has been core to her research, writing and consulting and teaching for nearly three decades. Living in the USA (Texas) she is completing a book on the ideas and individuals who influenced Bohm's process of dialogue.

Times with David Peat: Reflections on a Friendship

DAVID SCHRUM

I first glimpsed him in a long hallway with labs and offices on either side. A thin figure in a three-piece suit, he hurried in a scurrying sort of way, bent forward, peering this way and that, his face held in a hint of grin. He had hair then, a sprawl of black wispy tufts, Einsteinian style. An odd fellow, I thought. It would not have occurred to me that soon we would be friends.

David Peat had come from the University of Liverpool to do post-doctoral studies with quantum theorist R. J. C. Brown at Queen's University in Kingston, Ontario, Canada. It was late 1965. I was an undergraduate, working to complete a BSc in 1966. A requirement was to arrange and work on a project with a department professor for the final semester. I applied to Julian Brown. He passed me to his post-doc, David Peat, in what would be for me a life changing connection. David was easy-going and accepting. He was interesting to be with. He invited me to tea at his home with his wife, Frances, and insisted that I call him 'Dave,' not 'Dr Peat.' We talked and laughed. We enjoyed each other's company.

The autumn following graduation, I returned to Queen's to begin graduate studies in infrared spectroscopy with Dr Gus Shurvell. David's post-doc placement would have ended by then, and he would have left Kingston to find a position. As a new computing center had been completed over the summer, I was keen to see it.

As I mounted the few steps up to the building, David was coming down. We stopped mid-way, both surprised, both smiling. He had been offered a position at Queen's, he explained. I said that I had come back to do a master's with Dr Shurvell. We stood talking, our conversation dancing shyly around the obvious possibility. Soon, David had arranged for me to be freed from my previous commitment and to switch to graduate studies with him as my supervisor. The beginning friendship of the year before quickly became an established bond.

Quantum physics was my formal education. Being with David was education of another sort. I had come from a

small town in Northern Ontario with 1950s values. David was of Liverpool in the 1960s. A friend of his knew the early Beatles. His Kingston social circle was a mélange of artists, poets, musicians, and mathematicians; counter-cultural misfits and long-haired hippie girls. He was interested in everything that was creative and in everyone whose lifestyle or research pushed conventional limits. There were plenty of parties. For me, a world opened.

He drew me into his love of jazz, modern art, and Beat writers. He would read aloud poetry of Allen Ginsberg and William Carlos Williams, and would pass on to me writings by William Burrows. He loved to play from his massive collection of trad jazz, grinning, bobbing his head, or to ease into smooth strains of cool jazz. Sometimes a mood would have him spin chaotic jazz. On occasion, we would make trips to Toronto, sometimes with Frances, to sit in dimly lit hotel bars or smokey jazz clubs, to sip sherry and nod to the beat.



The two Davids, Ottawa, 1981

My contribution to creativity, in our early years, was mostly on a different plane, perhaps less exciting to most but not to us, our field of work, quantum theory. Despite the fact that this theory worked, it didn't make rational sense, I would say. People got used to its illogical logic, got over feeling confused simply by a familiarity which numbed them, not by rational understanding. Here, it was David who held to conventional thinking. He disagreed with my criticism. I disagreed with his disagreement.

Often, I would be at the Peats' to have tea and biscuits with David and Frances. She would talk of wines, cheeses, and travel. David and I listened. Then, after a while, a discussion on physics and its understanding would break out. David and I would become animated, our voices louder and louder, and Frances would settle back into the sofa. Taking an occasional long, slow draw on a cigarette, she would gaze at us quizzically, so as to convey that she was surveying strange beings; sometimes she said as much. In time, I converted David to scientific heresy, as he had me to countercultural life. It was not a difficult task for either of us. We just stirred to life in the other things that already were present.

Following from our heretical scientific thought, David became deeply engaged in exploring foundations of physics. As a consequence, soon after I had completed my doctorate, we both were in England, I to do post-doctoral studies under, and he to spend sabbatical time with, a 'maverick physicist' of whom he had heard and with whom he arranged that we both would spend time: a University of London physics professor named David Bohm. This encounter would be life changing and course setting for both of us.

When I think of David Peat, I very much think of someone who was playful and who did not respect conventions



David Schrum, Paavo Pylkkänen, Tiina Seppala, Eleanor and Maureen, Christmas at the Peat's house, Ottawa, 1988

of propriety. I recall, in our early years, an occasion when I was doing late evening calculations using the university's chest-freezer-sized, state of the art IBM 1620. To make use of my time sitting by the machine, its banks of amber lights trembling, I was reading research papers in the journal *Annalen der Physik*, when a tapping came at the Computing Center's broad plate glass window. A face showed in half-light against the outside darkness through the bright reflections of the room's interior, and I went to the front door to unlock it to Frances and David. They had brought me hot tea in a thermos, having had theirs at home.

We chatted a bit. Then, David and I conducted 'experiments in angular momentum.' One of us would sit in the console swivel chair, pulled back from the computer, and, arms outstretched, a massive copy of *Annalen der Physik* in each hand, be spun to speed by the other. Then, like a figure skater, we would draw in our arms to spin to high revolutions, trying to keep from being flung from the chair. There was silliness and laughter.

David's play—and his creativity, which went with it—never stopped. In the years after I had completed my post-doctoral studies, when David had moved to Ottawa and I to Sudbury, I would make regular pilgrimages to visit him and his, by this time, new partner, Maureen, in their home. Almost always he was engaged in some new sort of creative activity. On one occasion, using a script that he had written, he was making a movie, working with actor volunteers, filming amongst stone ruins on the grounds of the Mackenzie King Estate. On another he was at home playing with an advanced toy electronics set. Once, he displayed a stone sculpture he had made and on a different occasion was proud to show me a poured metal casting done on an evening course. I remember him firing up a toy steam engine he had bought when researching the Industrial Revolution, delighting as its fly wheel spun to a sputtery throb. Once or twice I heard him play the violin, scratchily.

And always he was writing—in earlier years radio plays and radio documentary scripts, later, mostly books. Sometimes as I visited, when I went to my bedroom, I would find on the pillow a copy of a scientific-philosophical paper newly published in *Foundation of Physics*. We still pondered, proposed, and argued this way and that about approaches to understanding physics.

I feel, too, that although similar in our interests we were different and complementary. In philosophy, in our early years, he leaned toward Locke and Hume, while I was inclined to Zen writings and blown away by Goethe and Nietzsche. In art, at that time, while I was engaged first by the more conceptual aspects of Magritte and Dali and then by the mystical in Emily Carr (we both had far wider interests than those that I mention), he took to Monet and found an enduring fascination with the experiments of Cézanne and the attempt to capture light and movement by Turner.



I would add that David was positive. I recall once receiving from him an eight-page typewritten letter in two sections labelled *Document A* and *Document B*, fine pieces of writing. The first section brought out his positive spirit and was entitled, ironically—very David Peat—*Against Being Against*. Another section, titled *Honesty*, was simple, direct, from the heart. I recall it having the Zen flavour of nature, simplicity, unbounded openness. I recall David's words 'me and the garden, honestly,' referring to the honest quality of immediacy, of intimacy of contact with nature, of hands in the earth. Unfortunately, my David Peat correspondence was chewed ragged and soiled by mice, and everything was discarded.

I recall, also, how David became deeply engaged with the writings of Carl Jung. He developed an abiding interest in Jung's work, in synchronicity and the *I Ching*. On a birthday he gave me the gift of a *Tarot of Marseilles* deck. I took the cards as elements of a symbolic language through which to explore thoughts and questions but did not take on notions of it as having divinatory potentials. I am not entirely sure, but I think that David leaned further toward taking readings seriously, particularly using the *I Ching*, at least going as far as accepting the acausal connection principle of 'synchronicity.'

For David, his and Maureen's discovery of the village of Pari had resonances of such an acausal connection. Here David's eclectic scope of exploration in art, music, science, philosophy, psychology, and non-western, more earth-based forms of spirituality found free expression. Here, he and Maureen established the Pari Center for New Learning, a gift to us all. Through the Center he shared with us, as co-participants, his vision, his enthusiasm, his curiosity, his play.

As I sit writing, a sense comes of the imp David Peat, with his humour, his irreverence: a feeling with which those who knew him well will resonate, which cannot help but bring a smile. Native Americans with whom he dialogued labelled David a crow, 'a trickster.' As well, I would say that he could be rather crow-like in movement and in the way he looked about. A close female friend from Liverpool University days saw him this way. I met Dot in England. When she spoke to David, she called him 'Crow,' with softness, with affection.



The crow is a bird that has a brain much larger than is needed for the survival tasks it must perform, and, with this free inner capacity, it is deeply curious and gets into all sorts of foolery not practiced by its avian relatives. Perhaps the image of the crow does capture something. And so, of Crow we recall—in metaphor and with fond feeling—a sharp eye, an inquisitive beak, a playful brain, an irreverent nature. Perhaps, for this brief writing, that says enough.

And, yes, we miss him.

David Schrum received his PhD in quantum theory from Queen's University, Canada (1971), after which he spent two years in post-doctoral studies with David Bohm at Birkbeck College, London. He is a board member of the Pari Center, Italy.

F. David Peat at the Physics Library: Theoretician Solves Practical Problem

SKY HOORNE

F. DAVID PEAT AT THE PHYSICS LIBRARY*: THEORETICIAN SOLVES PRACTICAL PROBLEM

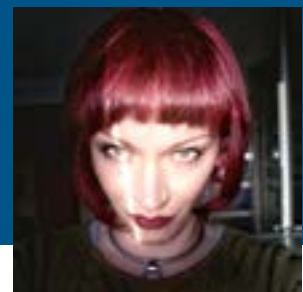




* AS RECALLED BY DAVID SCHUM, A MEMORY FROM 1967, KINGSTON, ONTARIO (CANADA)

SKP 02018

Sky Hoorne defies labels and categories and is a creative being/becoming. She is an artist from Belgium who is deeply inspired by David Bohm's ideas. Recurrent themes in her work include wholeness, meaning, authenticity, movement. Although her academic background is in computer sciences, she is more interested in eastern religion/philosophy, mindfulness, science of mind, art, music, psychology, metaphysics, and so on. Next to cartooning and illustrating she is also active as a sculptor, a painter and a writer.



David Peat, Pari and Me

CHRISTOPHER HAUKE

Artists and coffee shops

I first met David on Gower Street near the University of London. It was a grey late winter day which could not have contrasted more to the sunny days ahead we would spend in Pari and elsewhere in Italy. I did not know that at the time. I do not think David knew either. Pari was some way off. We had been introduced by a Jungian analyst colleague who probably knew David through her husband, a well-known anthropologist (David had recently brought out *Blackfoot Physics*). I was a recently trained analyst with an anthropology background and an interest in physics and the possibilities both held for understanding the psyche and consciousness in general.

We had coffee back in the flat where he was staying—that Starbucks/Nero’s/Costa wave of high street coffee houses was still below the horizon—and talked about all manner of things we had on our minds about how physics and Jung’s psychology had the potential for speaking to each other. If such a conversation could not lead to firm discoveries, maybe they might enlighten each other or, at least provide more fruitful metaphors. I had read David Bohm’s *Wholeness and the Implicate Order* and the metaphor of ‘the field’—which some psychologists wanted to be a fact—was being used in Jungian discussions to ‘explain’ synchronicity, ESP, and its clinical cousin counter-transference and other analyst-patient communications of the third kind. Like many, I had had remarkable pre-cognitive and unexplainable experiences with patients and elsewhere, and a lot of what David and I talked about was how to understand these along the lines of the physics that was known. Our plan was to work on this and write regularly to each other to build up the conversation into something we might want to publish or present to others.

We never did get to that stage—frankly no one has really done so since Pauli (or von Franz) and Jung themselves—but what that first meeting led to was a long and fruitful friendship and collaboration where we met many times, first in London but in the end mostly at Pari. I arranged for David to speak at the Society of Analytical Psychology

where his book on synchronicity was well known, and he spoke at the Jung Club in Notting Hill. Before long, David and Maureen came to live semi-permanently in the UK along with their young daughter Eleanor, and rented a flat only three miles from my home in South-East London. It was from there that David and Maureen held dinner parties for a range of folk who wanted to meet him. And so it was I found myself invited to dinner with Anish Kapoor who was well-known but would soon be world-famous for his *Cloud Gate* and *Sky Mirror* sculptures. Pre-Starbucks, pre-Anish Kapoor—those were the days!

‘Gotta get a witness’

The first time David invited me to join him as co-presenter was in October 1997 at an art event—I guess you’d call it—held at Camberwell School of Art. If it was ‘art’ (more than ‘science’ as you will see) I think you would have to call it an installation. It was called ‘CAT,’ and the science clue was in the title. In the centre of a room in the South London Gallery, Peckham Road, was a black-painted rectangular box about two metres high and wide and about three metres long. A bit smaller than a shipping container as I recall. Maureen and Eleanor were among the audience there so they might remember. Eleanor had just had a little baby—David and Maureen’s first grandchild—who has grown up to be James Peat Barbieri. But at the time he was a few days old so don’t ask him!

Anyway, the installation was an ‘experiment/demonstration’ performed by the artist Ansuman Biswas, a young British Indian man in a black T-shirt and joggers. The publicity said ‘The work arises from a comparative study of modern scientific methodology and the 2,500 year old Indian science of vipassana.’ It lasted for ten days, ‘during which time the artist remained sealed and meditating within a light and soundproof chamber. He attempted to maintain continuous, detailed observation of all sensory phenomena’ it went on to say.

Let’s get this straight: Ansuman was to stay sealed in



Ansuman Biswas' CAT experiment

that box with only a bucket and some water for ten days straight!

We were there both at the start and again ten days later when he came out; David was on hand to talk about Erwin Schrödinger's famous thought experiment which helps us consider truly irrational randomness at the quantum level of reality and introduces the idea that it takes a witness to make a thing one way or the other. The presence of an observer collapses the superposition of the quantum flux into one definite thing. So after ten days—Biswas was alive in the box. Or Biswas was not. (Such a handy name.)

That was it really. David talked about Schrödinger's thought experiment and its implications and I chimed in with the psychology of perception, sensory deprivation and projecting our expectations and fears onto people and situations. The audience asked their questions and Biswas got in the box. Ten days later we were back to see him get out. These days they would have it all on CCTV and the camera might have seen him nip off home in the night. Then the question would arise: 'Can an unconscious inorganic camera itself collapse the superposition? Or is it only when a conscious entity *views the footage?*' Cool question, which I am sure David would have considered but that's for another time.

Over the years David and I collaborated on a number of events. Once he invited me to join him on a radio programme for gay men in the US. We recorded our parts of the discussion remotely from London and Paris I recall, but I really cannot remember why we were there or what the theme was!

But I do remember when David and I got tickets to a pre-show exhibition of Cézanne's paintings which was held at Tate Britain before travelling the world. David knew a hell of a lot about art and Cézanne in particular, and as we toured the gallery David would tell me all about each picture and how it was painted. Before long we had quite a crowd following us and listening in like we were the official guides with art-expert David at the helm, humbly unaware of his following!

Strange days: Assisi and Siena

Back in the day I did not have the money to travel to conferences very often and when I knew David was going to talk in Assisi at an annual conference I asked if I could accompany him as a guest. I would buy my flight and accommodation but I wanted to be let off the conference fee. We wrote to Michael Conforti the convenor of the Assisi Institute event and he generously allowed it. Apart from David and other scientists, there were Jungian analysts I knew from the US like John Beebe and I think Michael thought my presence would add something. Seeing each other through the days in Assisi, David and I got to know each other even better. He had already moved with Maureen and his mother, and Eleanor and James to the tiny hilltop town of Pari in Tuscany and would describe to me the possibilities there—the old school building and so on—which would make an ideal centre for similar conferences and seminars. And, unlike Assisi where St Francis' fame had brought many religious visitors and tourists, Pari, David said, could become a more calm and, above all, permanent centre for a similar mix of spiritual, psychological, arts and scientific learning all year round. That's how I first heard about the Pari Center. As the kernel of an idea in David and Maureen's minds. Not a Center yet. But a place. Pari.

Sometimes, some places can have an extraordinary effect on us. These unpredictable effects surprise us with their intensity and leave us puzzling 'why this?' and 'why now?'. Assisi, itself had been a magical place. Michael Conforti called it a 'power place' (after Castaneda I expect). Stepping through the grotto where St Francis had spent time in contemplation and, when we left, going into the tiny original church at the bottom of the hill both had

an effect on me I could not name. It was something I had never felt before. I think now it was a yearning.

David and Maureen had found me a room in Pari and I was going to stay with them for a few days before I had to return to London. Pari was two bus rides away from Assisi and the first bus took us to Siena where we had to wait over an hour before the final leg of our journey. David knew Siena well so he decided to wait in a shady café while I had a look at the city, which I had never visited before. It was a very hot day in late summer and the famous horse-race that has been run on the Campo in the centre of town for hundreds of years had taken place the day before. The Campo is an oval 'town square' at the heart of Siena which is approached from the neighbouring streets via archways with a number of steps going down. As I descended towards the Campo a group of young people were walking past around the edge of the Campo with coloured ribbons round their necks. From one or two of these hung a baby's feeding bottle and on others a baby's dummy (or 'pacifier'). The marchers were singing and celebrating so I guessed they might be to do with the winning horse and the city district it represented, but I had no idea about the bottle and the dummy.

However, my interest in these was completely eclipsed by what I felt once I reached the bottom of the steps. I gazed across the Campo which stretched in front of me and to both sides. I was immediately overwhelmed by a feeling of familiarity, just like when returning home after a long absence, or revisiting a house once lived in when young. Not only was this feeling of the familiar quite surprising as I had never seen this place before, but so too was the intense nostalgia I felt. With my eyes brimming with tears I walked diagonally across the Campo to an area on my right, noting a rectangular fountain affair



which I was certain had not been there in 'my day.' The fountain was indeed more 'recent': it dated from the early eighteenth century.

Once I reached the far side of the Campo (to the right of the town hall as you face it), I steadied myself on a post and, still full of tears, gazed across to the other side. Going in a semi-circle, the buildings curve round the oval several stories high with shops and restaurants at the bottom with their huge blinds spread to shade their customers. From nowhere, the words came to me: 'Those are our shops.' Although my rational self was fully aware that I had never been here before, at the same time another part of me was experiencing the feelings of someone returning home. The phrase 'Those are our shops' added a greater sense of intimate *familias* as if, indeed, I had belonged to a family who had owned and worked the shops I was gazing at. When or how, I could not say.

There is nothing rational that can be said about the experience, no way to explain it. Others may be tempted to understand my emotional response and the words I 'heard' as a type of reincarnation experience. The idea that I had lived a human life in this place in mediaeval times. But I have never before had any affinity for Italy or Siena, its language or even its food, over and above other places I have visited. If reincarnation 'explains' my reaction, it is rather a one-off example. I was still in my Jungian analysis at the time and in talking over the Siena experience the best we could get to was that I had somehow been sensitive to and tapped into the thousands of years of human activity, passion, love and belonging the place must hold.

Vague though it is, perhaps that is the answer. I met up with David at the café and we boarded the bus to Pari. I could not talk about what I was feeling straight away. There was a young Italian woman sitting in front of us and I could hear she spoke English. I asked her about the baby's bottle and the dummies on ribbons around the necks of the marchers. 'Those were their colours; they come from the district whose rider and horse won the Campo yesterday. They were celebrating again. It is a very important event. When your horse wins, it is like a new baby has been born.'

The feminine

David always told me that traditionally Florence was regarded as masculine while Siena was a feminine city. In Jungian psychology, the feminine becomes symbolic of the unconscious and the underplayed—and undervalued—aspects of our lives in a modernity dominated by patriarchal values. Masculine qualities of hierarchy, linear thinking, utility and rationality dominate. And it is the privileging of the rational over human aspects demoted as irrational such as dreams, fantasies, non-ordinary

experiences and even emotions, that seal along with them the demotion of the 'other' that is the feminine. Pari, and David himself, seem to be locations where the feminine is restored to its place, not just as a compensation for our over-rationality, but as an active alternative to mainstream priorities in this age.

The image and meaning of the feminine need not coincide with actual women themselves. Although many have argued that promoting certain values known as 'masculine' as standard and superior has not only kept the 'feminine' in an inferior place, but also historically devalued real women.

Many times meeting up with David I had also been in the company of Maureen and Eleanor his wife and daughter respectively. But in those early years of staying in Pari I also met David's mother. She was a very old lady by then, but had travelled from Canada to a new life in Tuscany along with the rest of the family. She had a certain degree of dementia and David would tell me of how she used to speak to the other old lady she saw in her bedroom mirror and have long conversations with her. That was another bit of altered reality David and I never got to understand: what his mum was experiencing at those times.

I have sometimes travelled to Pari with different women partners over the years; but I have most often visited with my wife Elizabeth since I proposed to her on a balcony over the valley in one of the apartments in Pari where we stayed fourteen years ago! That makes it over twenty-three years have I been coming to Pari, sometimes just to say hello, often to give talks and participate in the Pari Center conferences that have been building over the years.

And so it was after a year's break in Spring 2018 I emailed David saying I was writing a new book on the place of the irrational—and the limits of rationality—in our lives, when I got a reply from Maureen to say poor David had died. I was saddened and shocked, but irrationally surprised too. He seemed like one of those guys who would go on for ever.

After this exchange Maureen and Eleanor asked me to speak at a conference on 'Time' that September which I went to and thoroughly enjoyed, especially as I got a chance to know Shantena a lot better, as well as more of David's family and meet new friends all round.

Not only did I meet James, who had been Eleanor's tiny baby watching 'The Man in The Box' and is now a cool young man giving great talks of his own—but I also met Eleanor's daughter, who was just sixteen. And guess what? She now had a tiny baby herself. David and Maureen's great-granddaughter. Born in Pari, a little baby girl, Vittoria.

In an echo of what the woman in Siena had said about winning the Palio and the wearing of a baby's bottle. 'When you win, it is like a new baby has been born.' And when a new baby is born, life wins too.

Christopher Hauke is a Jungian analyst in private practice and a PhD supervisor at Goldsmiths, University of London interested in the applications of depth psychology to a wide range of social and cultural phenomena. His books include Jung and the Postmodern: The Interpretation of Realities, (2000); Human Being Human. Culture and the Soul (2005) Visible Mind. Movies, Modernity and the Unconscious (2013). He has co-edited two collections of film writing: Jung and Film. Post-Jungian Takes on the Moving Image (2001) and Jung and Film II—The Return.



My Path to the Pari Center: A Lifelong Association with a Holistic Worldview

PETER HERRING

Iwould like to explain how I came into contact with David Peat. What an amazing ‘coincidence’ following my emigration from Germany to Italy in 1996, when I picked up Michael Talbot’s book *The Holographic Universe* and discovered quantum mechanics and Bohm’s alternative, holistic theory.

I can’t remember how—because of the reference to Bohm in that book—I contacted David but that was in the early days of Internet communication (remember those horrible modems?) and somehow we got in touch. At the time, I thought he was still living in Canada and working at the National Research Council, so you can imagine my surprise when I found he was living only a few hours drive away from Padova, in Pari

1. In 1964, just turned 16, I left Barnard Castle School in the north of England and started a marine engineering apprenticeship with the New Zealand Shipping Company, sailing on the training ship *M.V. Otaio* through Suez to Australia and New Zealand, and back through Panama.

This was followed by another similar voyage; then we had a year at Poplar Technical College in London and then appointments to various other ships for more trips around the world.

2. In 1967, I was in Christchurch, New Zealand, where I met Bruce King because of our common interest in folk music and guitar playing. Bruce introduced me to the works of P.D. Ouspensky and the concept of higher dimensions. Subsequently, Bruce toured the world but we continued corresponding and around 1970 he was studying guitar-making with a person in Florence, Italy. However, the letter I received from him at that time related his experiences in India and he strongly advised me to listen to the teachings of Krishnamurti.

3. In 1971, I met Bruce again while he was at Emerson College, Forest Row, England and we discussed more about Jiddu Krishnamurti and the teachings of Rudolf Steiner.

Then, there was a long period taken up with career, family life, etc., quite devoid of philosophical ponderings!

4. In 1981, I moved with my wife and three boys to Friedrichshafen, Germany, where I enjoyed the music scene, learned banjo and joined a country group, becoming friends with their alcoholic fiddle player.

5. In 1986, sitting drinking with him at his home in Ravensburg, the conversation veered into philosophy and he reached into his bookcase, recommending I read Mary Lutyens’ biography of Krishnamurti! That was the first book I read in German.

Again, years passed, and I became no more enlightened!

6. In 1996, I fell in love with an Italian girl, Lia, left my wife and moved to Italy, first living near Riva del Garda, later Padova.

7. In 1997, I visited the Peggy Guggenheim museum in Venice and walked into a room filled with the paintings of Jackson Pollock—who I didn’t know at the time—but his paintings impressed me! Later, I found out about his connection to Krishnamurti*.

* However, the biggest influence on young Jackson Pollock was Frederick Schwankovsky, his art teacher in Los Angeles. Schwankovsky was a partisan of the Communist Party as well as Madame Blavatsky’s Theosophical Society, whose latest avatar was Jiddu Krishna, aka Krishnamurti. Pollock became a devotee of Krishnamurti around the same time he became a radical leftist.
<http://www.columbia.edu/~lnp3/mydocs/culture/pollock.htm>

It must have been around this time that I first met David Peat in Pari, visiting with Lia. We had such interesting talks about quantum mechanics, art, music, etc. and of course, the underlying theme was a holistic world view based on the philosophy of David Bohm who, as we know, had a close relationship with Krishnamurti over two decades.

My friendship with David Peat culminated in the seminal event at the Pari Center in 2001 where I met such interesting people—a melting pot of philosophy, science and the arts!

Unfortunately, following my return to Germany in 2002, we lost contact and other events took precedence over holistic, philosophic exploration and learning.

I reconnected with the Pari Center when I learned that David had died in June 2017. It seemed very appropriate to attend the Centennial Celebration for David Bohm, which was held three months later in September 2017.

However, you can see from this story, that there is some sort of hidden, mysterious current (analogous to Bohm's pilot wave?) which is leading me somewhere—undefined and inexplicable, but nevertheless 'spiritually tangible,' if that makes any sense!

I'm looking forward to continuing this journey, without expectations, being associated with everyone involved with the Pari Center. I feel in some way 'connected' with both Davids and who knows, one day I may finally appreciate the reasons for this unfathomable mosaic of life which has brought so many, apparently unconnected, experiences together!

Finding the Balance in Yourself: The Holistic Art of Stone Balancing

I first heard of stone-balancing when I met Axel Reinhard Böhme, when he demonstrated his art on the shores of Lake Constance at Friedrichshafen, Germany. Later I met his friends, Josef 'Sepp' Bögle in Radolfzell and Ueli F. Grass, in Zürich.

I mention these people because, as you can discover through the Internet, they are all *Lebenskünstler* and are deeply in touch with nature.

During the first seminar at the Pari Center in 2001, I introduced David Peat and my fellow course participants to stone balancing, as a means of appreciating the wholeness of life and its interconnectedness. Hence the association with the philosophy of David Bohm (photo 1).

Since my first attempts at stone balancing, I soon discovered it's not simply a matter of piling stones one



*Top, photo 1: A tower in Pari
Above, photo 2: At Petriolo*

on top of another, and the more the better! The enlightenment comes when you begin to communicate with the stones and intuitively feel when they want to connect and stay in balance (photo 2).



*Top, photo 3
Above, photo 4*

This needs patience and resolution combined with a calm mind and ability to decide (feel) when balance is possible. It becomes a form of meditation (photo 3).

The interconnectedness is most apparent when you sense that, in order to achieve balance, the stones literally need to work together. When the first stone is balanced, its position might have to be slightly adjusted before the

second stone can find equilibrium. Likewise, the third or fourth stones will affect the harmony of the whole assembly (photo 4).

It's quite easy to pile stones when you accept their most stable equilibrium states. For instance, putting several flat stones one on top of another. However, this does not require much communication and therefore the resulting effect (or artistic sculpture) lacks harmony.

Often, a single stone precariously balanced on its apex can say more than several stones in an uninteresting pillar!

Before...



...and after



Naturally, this is a transient art form and the 'success' can only be retained in photographs, as well as one's memory.

Therefore, when practising this art please take care not to leave the stones standing, in case curious children topple them and incur injury! You will find that larger, heavier stones are easier to balance because gravity helps to increase the friction at the contact points—and heavy stones are dangerous.

Poem for Pari

JENA AXELROD

The other evening, the orange moon rose behind the purple mountains so grandly I thought there was a fire in the valley. This morning the sun woke me before it rose and I was able to watch pink spill across the horizon before it turned to orange.

The timeless stone walls of Pari somehow indicate the passage of twenty years since my first visit when Peter Herring taught us stone balancing.

David Peat taught his first Pari Center course, 'New Science, New Paradigms,' and I left inspired to create a documentary *Absurdity of Certainty*. As we near the completion of that project, I'm aware of how much I didn't, and don't know, about what the film is trying to say.

From Certainty to Uncertainty remains a trusted companion. Even after David's passing, he still teaches and the transformative power of the alchemical vessel of Pari, remains a refuge in The Pari Center, the Peats, the pasta.

Do I smell or imagine the smell of basil because the church bells are about to ring the lunchtime hour?



New Science, New Paradigms, May 2001

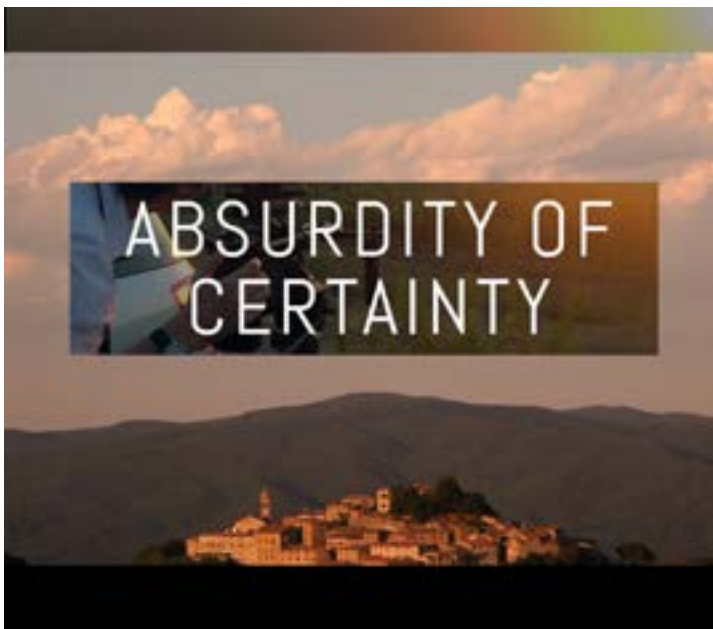


Absurdity of Certainty

A Surreal, Spiritual, Science Documentary.
Directed and Produced by Jena Axelrod

When Director, Jena Axelrod, seeks to defend her holistic worldview, she finds David Peat, a physicist-philosopher in a tiny Italian medieval hilltop village. While David makes accessible the science and ideas that led to the West's rigid, polarized, mechanistic way of seeing, his silence is what speaks volumes to Jena.

Quantum Theory and the General Theory of Relativity exploded the clockwork universe, proving that our knowledge was, at best, incomplete and would probably remain that way forever. Chaos Theory also demonstrated our inherent limits to knowing, predicting, and controlling the world around us. This new worldview has had a profound effect not only on science, but on art, literature, philosophy, and societal relations.



Jena joined Ideal Prediction as Director of Sales in 2018 bringing 20 years of experience in launching innovative financial market offerings from the first electronic treasury trading system, LibertyDirect, to the first centrally-cleared FX market, FXMarketSpace.

Jena directed and produced the upcoming documentary Absurdity of Certainty on the rise of certainty in the Western worldview, based on the life and ideas of F. David Peat. Jena has served on the Board of The Pari Center since 2016.

Jena attended the first course that David Peat gave at the Pari Center, New Science/New Paradigms, May 2001.

The Pari Center Helped Me in Many Ways, and I Love It!

ANDREW STONE

It may sound overdramatic but my association with David Peat and the Pari Center over a quarter of a century ago changed my outlook and life, substantially and very much for the better.

I am not at all academic, in fact I left school at the age of 16 and I'm dyslexic and not a logical, linguistic, linear thinker but when I heard David Peat talk of David Bohm and Krishnamurti and his involvement with their work I realised that, deep within me, was a knowledge of this wholeness and oneness that allowed me to understand things without even knowing that I knew them.

My joy was in listening to all this and in being present on a spiritual and intellectual level, but also I was fascinated by the way in which organisational dynamics could and should use this knowledge.

Just around that time, I had risen to be a senior board member at Marks & Spencer, which in those days, at the end of the 1990s, was known to be successful because it engaged compassionately with its customers, staff, suppliers, and of course shareholders, but also the community which it served, and the environment. It was totally inclusive and there was the realisation that how it behaved as a business had an effect on the entire planet. We recognized that companies should be inclusive and interconnected and realised that a company is 'one' within itself and without.

I myself, in the role of Managing Director, was fascinated by the interaction between art and science, where people from the art world were my designers and stylists, and the people from the sciences were the technologists and the number crunchers and the two groups often had a lack of respect for each other. The designers thought that

technologists were grey and two-dimensional and technologists thought the designers were up 'in the clouds' and lacked authenticity.

Only with hard work and putting them together in unusual circumstances did we manage to develop mutual respect. And David Peat came to Marks & Spencer to talk about these wonderful concepts of Wholeness and the Implicate Order and a different way of seeing the dynamics of the 'Company in the World.' (I also had long conversations there with Joseph Jaworski, who wrote a great management book called *Source: The Inner Path of Knowledge Creation*.)

We also took part in seminars at Pari on 'Society, the Economy and the Environment' in 2006. This was not



only about art and science; it was also about spirituality and I knew from my own meditative practice, which was partially Jewish and partially Hindu and Buddhist, that one can access different ways of seeing if one can rise to a higher consciousness, where one loses one's feeling of separation and stops seeing the universe as a fragmented collection of bits, realizing that all was connected and in motion and One, and that oneself was part of it.

Being dyslexic I love the fact that David Bohm thought that our language was inadequate to explain or even understand the universe that we experience through our senses. He realised that languages based on nouns can only explain separate things that bounce against each other or combine to create reality; whereas, in fact, reality is better understood as a verb, as an ongoing process, where the 'now' is never now because it is still moving.

David Peat had many conversations with Leroy Little Bear of the Blackfoot Nation in Canada. He introduced David Bohm to Little Bear when Bohm was trying to create a new language based on verbs, which he called the Rheomode. Leroy explained that his language was based on verbs not nouns and this reflected the way his people were in tune with flux and process and interconnectivity of all nature.

In fact in Judaism the word for God, which cannot be pronounced as it is ineffable, is expressed as the four letters Yod, Hay, Vav, Hay which, lacking vowels, is unpronounceable except by people attempting to say JHVH—perhaps Jehovah or Yaweh.

YHVH is the root word of a verb.
It is the root of the verb 'to be.'

So, God is infinite time and space
before
now
and after

all time, all in one, no separation

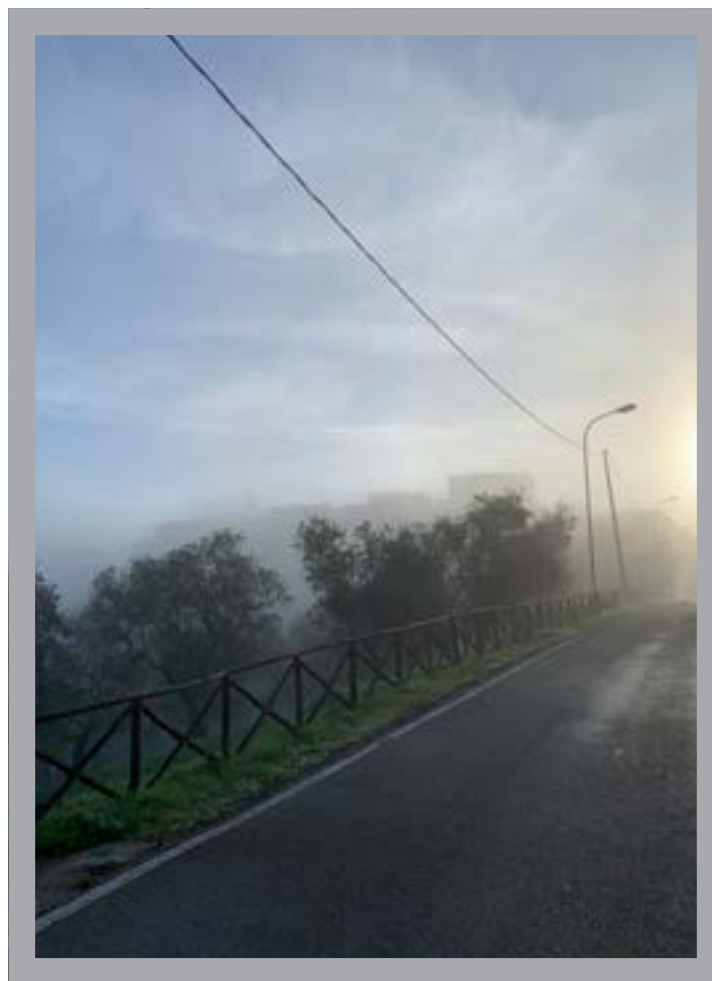
and you should love this Oneness with all your heart and your soul and all your might and try to get as close to it as you can, as all is connected and you are part of it. And if you act knowing this, instead of acting just for yourself, everything you do will be for unselfish reasons and you will act for all beings for all time.

And, finally, I just wanted to mention that not only intellectually and spiritually and philosophically did David understand wholeness, but the whole driving force of creating the Center in Pari, in that village, on the top of the hill in Tuscany, was that the village was failing because of the decline in population and therefore in business and trade and so David and his family decided to try and help the community by making it a place where people visited, stayed and spent money—and that David

and his wife and his children and grandchildren form a family that are one and are full of love.

Just one other recollection—I quite often visited Saral Bohm, David Bohm's widow, in her flat in Jerusalem, and loved the fact that, whereas David was full of science, Saral was full of art and was an accomplished sculptor and painter.

Andrew Stone, Baron Stone of Blackheath, is a member of the House of Lords. He retired as joint managing director of Marks and Spencer in 1999. He is currently a director of several non-government organisations, a retail company and is involved in several charities.



Remembering F. David Peat

KATIE CRITELLI

I came to Pari and met David Peat when I was just 18 years old, when my parents and I attended his ‘Synchronicity’ course together after my high school graduation. In the ten years since then, it continues to amaze me how that experience has rippled out and continued to influence my life.

Coming from the American suburbs, what I most remember about the trip to Pari was how surreal everything felt. I remember riding a taxi up the hill into Pari and seeing the self-contained medieval world for the first time. I remember meeting the artists, consultants, scientists, and free spirits with whom I would study. But most of all, I remember the incredible conversations that took place there, notes from which I’ve kept for the past ten years in a notebook filled to the margins. When I read through those notes again, I picture David, facilitating conversations that connected everything from quantum physics to Jung’s *Red Book* to indigenous creation stories. He had the rare ability to open discussions where the free flow of ideas coexisted with a rigour and precision of thought. As a result, there was always a feeling of excitement and creative tension in the library. It spilled over into debates during long walks and the sharing of ideas over coffee. Often, when discussions became heated and the tension grew intense, David would break in unexpectedly with his British humour. He always had the wisdom to not take anything—especially himself or the nature of the universe—too seriously.

Though that course lasted only a week, David left me with a philosophy of science and the work of the scientist that has guided me ever since. A few months after leaving Pari, I began studying neuroscience at university and was surprised by the number of ivory towers and egos I encountered. Over the next four years, I received a fairly narrow, dogmatic education that reduced discussions about the mind to discussions about neurons and chemicals. On top of that, I spent an inordinate amount of time

pipetting and navigating academic politics. During that time, I often found myself re-reading David’s ideas on science and the quest for understanding:

Today we have tended to fragment knowledge, learning and teaching, yet this sense of unity has always been present in the greatest representatives of art, science and the spiritual quest. Science could perhaps be called a loving, seeing, passionate search for ‘what is.’

This vision of science inspired me at a time when I felt deeply alienated from my environment and the work I was doing. It eventually gave me the courage to step out of academia and realize that I did not need an institution to practice science; I could practice science by pursuing truth and understanding in whatever situation I happened to be. And that’s exactly what I’ve chosen to do.

Beyond how he influenced me as a scientist, I have



a deep respect for who David was professionally and personally. Professionally, David was not only a first-rate physicist, but something more unusual: he was a natural philosopher born in modern times. The roots of his work lay as much in medieval alchemy and indigenous traditions as they did in modern discoveries. David turned to ancient philosophies because he understood that the divisions in modern society and science were symptoms of psychological and spiritual divisions in each of us; and through work on ourselves and in our closest relationships, we could begin to heal the whole. That dimension of David particularly touched my Mom and Dad, who each considered the course to be a life-changing experience.

Maybe it was that broad understanding of life that made David the person he was. Despite his achievements and intellectual vision, he never gave up his sense of humour or humanity. Some of my favourite memories of him involve sitting together in the piazza at Pari, sharing an espresso and telling jokes. Though I was 50 years his junior, he always treated me like a friend he respected and enjoyed being with. As he wrote in his book *Pathways of Chance*, ‘I have come to the end of my story; at least for now...Most of the good things that occurred in my life were given freely to me through the generosity of others. Thank you all again.’

Many years later, the memory of David’s generosity still touches me, as I know it does so many others. I believe this is the emotional core that unites his family, friends, and collaborators as they carry on his work. In David’s words, thank you all again.

Katie Critelli currently lives in San Francisco and works for a mental health startup. She is personally and professionally interested in how individuals can heal their bodies and gain awareness of their minds. She also enjoys playing music, learning languages, and exploring the edges of science and philosophy.

A Letter from Jean- François Vézina

Dear David,

You slowed down the speed of your voice the same day as Jung—on D-Day. Now, each 6th of June, I think not about the liberation of Europe but I think of you and how the liberation of language and the freedom of thinking was so important in your life.

I want to offer my gratitude for your lifelong inspiration and for having crossed my path. For me you are a Jedi lighthouse. You inspired in me a great balance in the Force of ideas between rigorous thinking and poetry, science and art, emotion and reason, shadow and light and between the masculine and the feminine ways of exploring the multiverse.



You also inspired me to search for my native roots. And when my Blackfoot barber, who guided me on my ancestor's journey, showed me your book *Blackfoot Physics* without knowing that I was in contact with you, I saw this as an apt synchronistic message.

The essence of Synchronicity was always between us. My first encounter with you was in a small bookshop at Harvard. Your book *Synchronicity: The Bridge Between Matter and Mind* found me at the right 'kairotic' time. I was just beginning my work as president of the Jungian Society of Quebec and starting to write my book *Necessary Chances* that you enlightened with your foreword.

Synchronicity is also linked to the spirit of space. I remember the golden scarab that guided you to the village of Pari and felt the spirit of the place in Pari each time I returned. It is a place where I feel as though I am in a Carl Sagan movie.

Another point of contact was the movies that both of us watched. I would have loved to talk with you about episode 9 of *Star Wars*. It reflects synchronistically our greatest collective fear, symbolized by Palpatine, who represents absolute evil—the personification of fear, which, like any virus, sucks our life energy. I would have loved to explore with you the archetype of the *Hieros Gamos*, the sacred relation between yin and yang that is necessary if we wish to get rid of absolutes and create a sacred dance between opposites.

I would have loved to have heard your impression of the movie *Arrival*, by Denis Villeneuve. The themes of time, language and the encounters that transform us—that you certainly loved—are at the core of this movie.

Language can be a tool or an arm, an idea that you have shared throughout your life.

We miss your way of seeing synchronicity. After the recent death of my other mentor, Michel Cazenave, in France, synchronicity became a joke with all the new gurus and pseudosciences that are spreading like the *echo vide*, the empty sound of the Covid. I know that you were able to debunk the baloney of the pseudoscience of synchronicity and we miss this a lot.

If I have learned one thing about synchronicity, it is that a synchronistic encounter always offers a new language.

I like to believe that dying has only slowed down the speed of your words. Your voice is still alive in me and I hope the language that you have offered to our world by marrying science and art will be alive on earth and will vibrate a long time into the future in any galaxy far, far away...

Fraternally,
JFV

Jean-François Vezina PhD, is a clinical psychologist in Quebec and author of six books, including Necessary Chances: Synchronicity in the Encounters That Transform Us. He was president of the Jungian society of Quebec for seven years and the animator and producer of the radio show Projections: Psychology and Cinema—about symbols in the movies. He is also an international lecturer and a musician.



Congratulations!

BASIL HILEY

Congratulations to the Pari Center on reaching your 20th anniversary! Not only is the countryside around Pari stunning, sitting as it does on a hilltop in Tuscany, but the people who collect to conference there are beautiful, lovely people. I have always enjoyed my visits immensely, meeting people from all walks of life, getting involved in discussions that go on into the cool of the late night. The Center was an inspiring venture begun by David Peat and Maureen Doolan to keep the ideas and spirit of David Bohm alive.

David Peat's dream was to keep the spirit of academia in the true sense of the word. The meeting of minds in a forum of free discussion, where ideas coming from physics, biology, philosophy, sociology and many other disciplines can be explored to deal with the biggest issues we face today. How our everyday lives and our society can be rid of the present damaging fragmentation, bringing to an end its petty conflicts and replacing these potentially dangerous squabbles by a recognition of unity of life of which we are all a part. Our planet is small and needs cherishing, it is our home, the only home we have and we must look after it.

What a dream David Peat had, what a tragedy he was taken too soon and could not see it continuing to grow. He planted the original seeds and now Maureen, Eleanor, James and the rest of the family are making sure it flourishes. Please keep the Center alive, it is too precious to die! I hope the people of the village keep helping the way they do. And Shantena, what can I say? From quantum entanglement to the Dao. Images from his recent talk reminded me of Zhangjiajie National Park in Hunan province, a World Heritage site, that I was fortunate enough to visit a few years back. The beauty of Nature, the beauty of thought, the beauty of life, all united in the one.



A final request. I hope I will be invited back, to sing my rock song in sounds mysterious to many and to dance in the piazza to Pink Floyd's 'Another Brick in the Wall!' God bless you all.

*Basil J. Hiley is a British quantum physicist and professor emeritus of the University of London. A long-time co-worker of David Bohm, Hiley is known for his work with Bohm on the implicate order. The book *The Undivided Universe*, which Hiley co-authored with David Bohm, is considered the main reference for Bohm's interpretation of quantum theory.*

*In 1995, Basil was appointed to the chair in physics at Birkbeck College at the University of London. He was awarded the 2012 Majorana Prize in the category *The Best Person in Physics*, for the algebraic approach to quantum mechanics and, furthermore, in recognition of 'his paramount importance as natural philosopher, his critical and open minded attitude towards the role of science in contemporary culture.'*



Memories of Pari

JOANIE AND WILSON WINNITTOY

It was by the slightest chance that Joanie and I came to be in Pari and to know David, Maureen, their family and their village. Early in 2004, I had received an email from a colleague and just before deleting it, happened to notice a footnote with a link to a Pari Center for New Learning. The lettering was small, but the words ‘new learning’ leapt out. I was working on a book that was meant to explore what new ways of learning might look like if we challenged our current public education systems and all the assumptions that they embody. So, having clicked on the link, and been taken to the Pari website, I found an invitation to describe my project with the possibility of being invited to come to the Pari Center as a long-term visitor. David responded very quickly saying that the email sounded interesting and ‘you would have plenty of peace to write your book and sample the Tuscan cooking.’ Music to our ears.

Peace and quiet and good Tuscan food there was, but so much more. Until I arrived at Pari, intrigued by those words ‘new learning,’ I did not know of David or his work. I did not know of his scholarship in so many domains nor the vast spaces of human history, thinking and endeavour

his writing and work explored. Until Pari, I had thought that my offering of social invention via learning and the public schools reached beyond tactics and tinkering toward grand design thinking. I soon realized that in the vistas that David’s thinking opened up, my eyes needed lifting. But I was inspired and got busy listening, reading and writing. In various conversations David conveyed that rethinking how society creates learning for children and young people, in new ways and places, is an important response to the historic challenges of our new era.

I remember one of the first conversations. It happened in a meeting at the palazzo at the top of Pari on a rather frosty day in January 2005. David had invited his colleague Arnold Smith to gather members of the Pari Center Board, current visitors and some family. Urged on by a sustained background of chattering teeth, I uncharacteristically chose brevity as I presented some of the thinking going into my book. One key idea was that schools built on 100 to 150 year-old design assumptions, while adaptive and moderately successful at keeping pace with change, would find it very difficult to nurture the minds we need for the next phase of the human journey. David pushed us to look at the ways that schools encourage or curb the capacity of students to understand and develop their own learning. He drew out our thinking on the importance of creativity and self-authorization in learning. We shared our experiences with each other as we talked about schools as they are now and our thoughts about future possibilities.

Often the conversations seemed to veer at exactly the right time. I mentioned that I was wrestling with the issue of formal settings for learning; classrooms and paced whole-group learning. David often came at things by telling a story or giving an example. He recounted how he and a fellow scientist were developing learning modules in physics for use by students in Africa. They were aimed at situations where students could not get access to teachers or classrooms. But if they could get their hands on even a basic computer, they could learn from these modules and progress at their own pace. It was just one example of how learning could be created anywhere, in this case with technology. That exchange encouraged me to keep sniffing



down what felt like the right track. It led to some of the central proposals in my book about creating good learning in homes, communities and schools redesigned as learning support centres.

Thanks to David, my landscape of change, like the view from Pari to Mont'Amiata, opened up. With deft and thoughtful advice and encouragement from both David and Maureen, and many hours spent cozying up to radiators in our various apartments, pen in hand, my book got written, Joanie immersed herself in photography, sketching and painting, and we got to know some remarkable people and a very beautiful part of Italy.

Ultimately, we came for repeat visits over several years.

How wonderful, and what great memories. For Joanie and me, being part of many conversations, being included when other visitors came to Pari, widened and deepened our sense of the human journey and what it takes to be wise observers, navigators and interpreters.

As we said in a recent email to Eleanor:

It is close to ten years since we were in Pari. We miss you all. The village is still in our bones as we imagine our morning and evening walks. And your family and the others we met are still in our hearts as we remember with gratitude your welcoming spirit and generosity.

Joanie and Wilson are both retired and living in Ladysmith on Vancouver Island.

Joanie retired in 2009 after a forty-year teaching career in adult learning with the Calgary Board of Education. She is an artist whose paintings reside in private collections in western Canada. Her work has been exhibited in juried and non-juried shows on Vancouver Island. Joanie's poetry has been featured on CBC radio. She is an avid journal writer and loves gardening, with the results having been a feature of Ladysmith's annual garden tour.

Wilson retired in 1999 after a thirty-six year career with the Calgary Board of Education. Since then he has kept busy consulting, writing and volunteering. Wilson has over fifty years of experience in operational and strategic planning, environmental scanning, group process design and management, project management, policy development and analysis, public consultation, and a variety of processes for the collaborative development of solutions to complex problems. He has consulted and presented to educational and non-profit organizations in Canada, the US and England. His book, Toward a New Era of Learning, was published in 2015 by futureTHINK Press, Edmonton, Alberta.



Leaving Pari

VALJEANNE PAXTON

I remember after my first conference in Pari at the Center for New Learning, that the moment of leave-taking was very difficult for me. The week had been rich, not only in new relationships, but especially in new concepts from the world of quantum physics. I didn't want it to end.

Driving north I was aware of how the diffuse light of Tuscany disappeared in the open plains of northern Italy. Then there was the long ascent of the Piedmont hills leading to the stark beauty of the Alps surrounding the San Bernadino pass. The descent seemed shorter on the Swiss side. The drive along the Rhône River through the Valais was in stark contrast to Italy as the valley is sided by high Alps. Arriving at the end of the Valais I was once again ascending the highway overlooking a spectacular view of Lac Lemman. I was once again on the plateau region of my home in the Vaud Canton. I felt as though I had been away for a very long time ... maybe light years.

Such was the magic of the Pari learning experience for me which I felt engaged the very centre of my being, causing me to reflect with a new awareness of the world and the universe. I hoped that such an expansion would lead me to live more authentically. I felt during that week in Pari that I had been walking in the past, present and

future. This discovery or realisation developed over a long period of time as I continued to read and inform myself and especially be enriched by more stays in Pari.

I recall reading somewhere that the soul is the cry of the flesh and therefore an expression of the body. And if the body is the repository of all the senses, the movement, feeling and sound of the cry leads to the question: What does the soul want? One answer for me is certainly heightened awareness, and desire to live with more intensity and fulfilment.

In Jungian psychology the soul is a perspective rather than a substance ... more a viewpoint toward things than the thing in itself. Jung concludes that the activity of the soul is to be a ceaseless flow of images that move and express themselves through dreams, daydreams, fantasy and myths. The soul then is the realm of the imagination framing our experience with meaning. However, the meaning of soul defies a simple definition but which all the same has describable states.

These thoughts though not part of the *Pari* curriculum were nonetheless engendered by the richness that David shared of his own searching and understanding.

Using David's own concepts his method of teaching could be described as leading one from gentle action to infinite potential—along the way we were guided through the findings of the 19th century physicists concerning the function in the world of the hidden forces of the invisible relationship of cause and effect. There dwelt some of the greatest questions concerning our existence.

Surely David taught us to think beyond one's own preconceived ideas. He taught us to think outside of the box by his own example. He radiated a lucidity that kept him searching outside his own area of expertise into new ways of thinking, perceiving, intuiting and how he was informed by any new field of exploration

He taught us to look at all with wonder and be able to say: I may not understand all the complexities but I keep all in reserve and I'm sure some relationship of interest to me or others will come out of this exploration.

David also had the capacity for auto-censorship, a rare gift but so endearing to us all who could relate to this out of our own humility, or should I say, humanity.



The very location of Pari is central to the learning experience. The first glimpse of Pari, a village perched on top of a hill gives rise to a sense of impending discovery as the winding road reveals and hides the village for some distance.

Once parked, you climb up to the village piazza and church on foot. A few steps further you arrive at the central piazza, with its café and small store. There you begin to realise that the village is built in layers of concentric circles—a flight of wide, shallow steps led us to the former village schoolhouse now serving as conference center, with meeting rooms and library. The harmony and beauty of the village, with its stone-paved streets and stone houses, creates a sense of inner peace and permanency. There are many vantage points in the village offering views of fields and olive groves—while in Pari we came to value our own touchstones of integrity and authenticity, as the examples and guides were very present at the Center and in the residents of Pari.

We, the participants, enjoyed wonderful meals in the beginning years I was there, in a dining hall adjacent to the café. In succeeding years, with larger groups, we dined at the café. However there was one small group conference when we were welcomed into the Peat home, with Maureen and Eleanor cooking and serving some of



the best and most memorable Tuscan meals imaginable. Good food and interesting conversations at table were part of David's curriculum.

The combination of living and learning through David Peat's reflective lectures and materials that he offered us, afforded a time to live existentially and especially essentially with great intensity. We were often confronted by the vast questions of who or where we are in the reality of our own identity—in the world. It is always exciting to be on the path of searching.

I was touched by how much David valued each one of us present. He took time to listen to us as individuals with our own backgrounds and interest in being there. For some of us non-physicists, what he shared in some aspects of quantum mechanics went beyond our own understanding, but I also was usually able to relate to some aspect of it, allowing it to permeate my own perspective.

David shared his own experience and explanations of life—science, art, literature, religion and so much more in an open and frank manner—nothing was secret or esoteric though often exposed with wonderment. He willingly shared all that he knew, what he didn't know and what he hoped to know. Surely the mark of a great teacher and human being.

David Peat understood the real goal of teaching is not so much what you say, as to inspire others to seek and learn. His vision of Pari as a centre for new learning surely was big enough, or otherwise how could you explain over the years how many people became attached to the Center, coming from so many different backgrounds and areas of expertise.

David captured the imagination of us all. He knew teaching is about the need to expand horizons, encompassing truth, beauty and wisdom. He as well taught us that to know is not enough unless combined with the desire and ability to share and to receive from others.

It often was in leaving Pari that I was to appreciate just how much I had received from him, all his family, many of the villagers and, of course, the other participants and conference speakers ... hence the title: Leaving Pari.

Valjeanne Paxton was born 1936 in Boston, MA. Higher education in USA, France and Switzerland. Married 1964 in Switzerland, where she lived and worked. Studies in Egyptology, with expeditions to Egypt and Sudan. Mid-life career change, with MA in Theology and Psychology. 30 years as chaplain and counselor in USA, Switzerland, with retirement in latter country. Devoted member of Pari Center for New Learning.

A Filmmaker's Journey into the World of David Bohm: A Flickering Reality; Transcending Illusion; And Entering Non-Duality

PAUL HOWARD



Saral and David Bohm

I discovered David Bohm in a little medieval village in Tuscany, Italy, around 2005. Prior to that I knew nothing of him.

One step back

A lonely but beautiful piece of isolated coastline on Ireland's western shore. Having made a career in film and television, I had just completed a television series and was feeling exhausted. So, myself and my wife Bernadette, along with our children, took some time out on Ireland's west coast. One evening when visiting the local pub, Bernadette spotted a notice advertising a 'House for sale in Tuscany.' While I ordered at the bar counter, Bernadette took down the number and later made the call. It was a local number and the voice that answered was a young female Italian. She said she would come to the pub and show us pictures of the house. It was her parents who were selling the house. She also brought with her pictures of the beautiful village where the house was located. That village was called Pari.

Two steps forward

Italy 2005. The small medieval village of Pari.

I was alone in a small café-bar. An elderly gentleman with a strong Liverpool accent appeared beside me and ordered an espresso. We conversed. He told me that his father, an electrical contractor, had employed George Harrison as an apprentice electrician until the young Harrison arrived at work one day, served his notice and left to join some obscure band called the Beatles.

We chatted together for a while as we were the only two people in the village speaking English. His name was David Peat, a physicist. Over time, we became friendly.

David was running conferences based in large part on the ideas of a quantum physicist by the name of David Bohm, of whom I had never heard. In some strange way, I felt that there was a certain inevitability about that meeting with Peat. I also felt that I would come to know more about him and his association with this man called David Bohm.

Over time, myself and Bernadette and our children got to know David, his wife Maureen and their extended family quite well and became friendly. Later, when David Peat found out I was a filmmaker, he asked me to read a short treatment he had written titled *Infinite Potential*—based around a book he had written on the life and ideas of David Bohm.

In that brief synopsis, I read about the concept of Wholeness, the Implicate Order and the Explicate Order, the Quantum Potential, Non-Locality. I was immediately drawn to the philosophical aspects—the idea that our apparent everyday world of space and time emerges from a deeper ‘dimension’ into our world of space and time. And behind all this was a potential, a kind of infinite organizing power in the universe that provided a context for creation and a gateway into a deeper reality. Also, I was very attracted to the maverick intelligence behind what I read—Bohm himself.

Bohm believed that nature has an infinite quality. He merges *into* his Physics profound ideas which have been known for millennia by the mystical traditions of the east: that every particle in our physical universe is informed of its condition and context, giving rise to an unbroken wholeness, a profound interconnectedness throughout the entire physical Universe; a realization that the whole Universe is contained in each part of the universe and that all of time is contained in each and every passing moment—a wholeness that is held together by consciousness itself.

That was David Peat’s gift to me when we met in that café-bar in Italy.

He introduced me to the life and ideas of David Bohm—the Visionary Scientist and Spiritual Man.

Paul Howard is a Producer, Director and Executive Producer of International repute in documentary, television series and more recently in feature film production. He has just completed work on the documentary titled Infinite Potential—The Life and Ideas of David Bohm for release in 2020.

He has worked for RTE (Ireland’s Public Service Broadcaster), Imagine Limited (Independent Film Company), Nine Network (Sydney, Australia), Nomad Films International (Melbourne, Australia). This is an excerpt from the story of the making of Infinite Potential which will feature in the David Bohm Centennial issue of Pari Perspectives, December 2020.



Infinite Potential scribed

ROOSKE EERDEN



Roske Eerden is a 'scribe,' which means she draws while people talk, live (at meetings, conferences, presentations). Scribing can be done on large paper or using digital drawing apps. Humans are visual beings, and she believes in the power of all kinds of Visuals to support people to see and connect. Scribing (and especially deeper levels of scribing, like 'systems scribing' and 'generative scribing') can be described as a social art, because it is not about what the artist wants to express, but about serving the people in the room by making visible the essence of what they are saying, building connections within content, and possibly even making visible the collective energy, which makes (online) meetings more engaging. The drawing can even be an active player in the conversation, or be used as a tool for collective reflection afterwards, to create focus, see connections, or even create new insights.

This particular drawing was an exception, because she made it primarily for herself, to grasp the content of the film Infinite Potential. Making visual notes like this can help anyone to understand complex subjects.



David Peat

MORONGWA
MASEMULA

When I was asked to write my memories of Professor David Peat I was a bit apprehensive due to the enormity of insights he shared with us in South Africa and during our visit to Pari. I thought these can only be expressed in a book, not in a few lines! While in Pari we had attended a series of lectures on the early stages of the developments in modern science, from the medieval period to quantum mechanics. These took place in the palazzo perched on the top of Pari, in the Toscana area of Italy. I have decided not to write about his teachings but instead on how I experienced him as a human being and as a soul that became a scientist.

The few times I had been in his presence had made a huge impact on my own ideas on humanity, knowledge production and history. My visit to Pari exposed me to his brilliant work in the Pari Center for New Learning. Through a series of lectures, discussions and anecdotes I realised why he had been elected to become part of the elders in the Chair, at the University of South Africa, which is where I first met him. He was a scientist who accepted that there were other ways of explaining natural phenomena developed by other people in the world and developed to differing degrees. According to him, these ways of looking at the world and reality should be allowed to develop in harmony with the western ones.

I met Professor David Peat many years ago when I embarked on my Master's degree on Modern Science and Indigenous Knowledge Systems. I had decided earlier that I was never going to enrol for my master's or doctoral studies for reasons I will not divulge here. When I did embark on my studies, I was a mature student—older, opinionated and wrestling internally with history, world issues and my life. After listening to Professor Odora Hoppers, who was a guest speaker at a function I had attended, I decided to enrol for my master's degree. She spoke about a possibility of a knowledge that I wanted to be part of and that was exciting.

Professor Peat was amongst the distinguished professors, who were called the Elders in the institution that

Professor Hoppers headed. These elders came from a variety of disciplines and had written extensively about many things in their various areas of interest. These distinguished professors, from various research areas, were to guide our work both individually and collectively. While pursuing our Master's and Doctoral degrees we were supposed to engage them as resources that could guide and help us shape our own ideas about the world, using the information that we could glean from their experiences, knowledge, writings and their research. This was done to bring about solutions that were relevant to our everyday realities in a changing world, as opposed to confining ourselves to our silos of specialization and becoming irrelevant to the human condition.

My first and lasting impression of Professor Peat was that he was humane as a person and despite his wealth of knowledge and achievements in the field of science, he did not seem to feel the need to show off or insist on recognition beyond just being a human being. He also had a calmness about him that seemed to extend to those around him, making all around him feel comfortable and calm and actually confident to say anything during the general discussions. This is how I felt during our brief initial discussions.

Amongst the many experts who were participants and knowledge holders at these meetings, there were indigenous knowledge holders of South Africa, who had also come to share their knowledge and conceptualisations with the scientists, sociologists, philosophers and many other experts. Professor Peat showed a lot of respect to those around him and I used to watch him showing a genuine interest in the other forms of knowledge being explained by the holders of such knowledge. I would anticipate the disparaging look, characteristic of many scientists when random people try to explain concepts about the

world and themselves without the use of scientific frameworks and concepts. I realised he truly respected their way of seeing nature and was clearly not disturbed by the lack of scientific conceptualisation by the indigenous knowledge holders. That gave me the confidence to discuss freely with him my ideas on the integration of modern science and indigenous knowledge systems. He showed genuine interest in all people, their stories and other areas of knowledge. He would not engage in debates of whether the assertions made by the others were possible nor would he engage in disrespectful questioning that suggests incredulity or try to look for scientific realities, but would listen to all people with intensity and respect. He showed respect even when he did not understand what was being said, due to some speakers speaking in unscientific terminology and sometimes a language he did not speak. On occasion when I was sitting next to him I would try to explain the indigenous concepts and language in English but anyone who has tried to explain a phenomenon unique to a group of people and their language quickly realizes that these translations often do not make sense because in English the scientific equivalents of those words are rare. Still he showed a genuine interest in these explanations and experiences.

In conclusion I would like to work towards a world where people are allowed to hold on to their own observations and knowledges without duress. I would like humanity to leave the freedom of conceptualising reality to individual observations. I would like humanity to rather work on recognising the humanity of the other and work within frameworks of peace, freedom, respect for the other and the reality that mankind is on this world for limited periods. Professor Peat's passing was sad to me as I had lost a mentor who was able to listen without ridiculing and always had literature or an anecdote that would make one re-examine one's ideas.



From left to right: Tebogo Buntu, Catherine Odora Hoppers, Rutundo Ngara, Morongwa Masemula

Morongwa B. Masemula is a South African woman who spent most of her adult life in science-related work environments; analytic laboratories and later as a lecturer in Colleges of Education, training students who were to graduate as Physical Sciences teachers. Her last appointment with the National Ministry of Education in South Africa was in the policy department.

David Peat— Synchronistic Patterns

DAVID LORIMER

I first visited Pari and met David in the autumn of 2007, when the Scientific and Medical Network held a continental meeting on the subject, I think, of a new renaissance. It was an unforgettable sight driving around the corner on the approach to the village and seeing it perched on the hill illuminated by the setting sun. Our group was warmly welcomed by Maureen and David, and we were lodged in village houses with meals in the village hall and had stimulating dialogues at the top of the hill in the *palazzo*. I remember arranging that the evening meal be held by candlelight so that we could turn off the bright neon lights above. Then, on the Monday, there was an excursion to Siena, but having been there recently, I chose the memorable olive oil and wine tasting trip.

David was appointed an honorary member of the Network at this meeting, and spoke at a number of our conferences, notably on David Bohm and synchronicity. In his autobiography, he relates the synchronicities leading

him to Pari, and I was struck while reading it by the fallow period he describes on arriving, when he literally did nothing. I recently heard Elizabeth Gilbert relate a similar process on completing a novel, where the rhythm of life demands rest and recuperation. Time for being and a suspension of the constant busyness of doing.

My wife Marianne and I passed through Pari and had a delightful dinner with David in October 2014, which was the last time I saw him. He was to have spoken at our centenary meeting in 2017 for David Bohm and Ilya Prigogine. We stood in silence in his memory. Synchronistically, he died on the same day as Carl Jung.

On the back cover of his autobiography, *Pathways of Chance*, David writes:

The new vision I'm calling for would extend throughout all phases of our lives and transform not only ourselves but also our society and its activities. Hand-in-hand with that transformation comes a new order of



thought, a new way of integrating experience, perception and knowledge; one that combines intellectual rigour with creative openness; one that values harmony and balance over formal logic and surface consistency. It is not that human reason is to be thrown out of the window but that reason should be enriched by a new logic of perception, compassion, harmony and love.

This beautifully sums up David's work and approach, which brought together science, art, language, philosophy, psychology and spirituality.

David was brought up in Liverpool and was hugely influenced by his aunt, showing a precocious capacity and curiosity that sometimes needed to be curbed, such as on the occasion when he dissolved part of the interior of the fridge with his chemistry set. He also read voraciously in science, literature and art, acquiring an early and extensive knowledge of music—he was able to borrow records and develop his own tastes, from jazz to Bach. His art master encouraged him to contemplate great works, which he subsequently did in many galleries around the world, and which undoubtedly influenced his perceptions in other areas. In one of eleven 'excursions' woven into the book, he discusses his experience with the Blackfoot and the way their language worked, a theme he also developed with David Bohm. This theme is taken up in the recent film about Bohm's work, partly in the context of his discussions with Krishnamurti about the limits of thought and language. Intellectually, we swim—mainly unconsciously—in the thought patterns of our culture and within more generalised human archetypes. David realised that it was an important process to become aware of how thought structures and language shape our percepts and concepts (literally, what we grasp through and with). It is one of the purposes of the Network's *Galileo Commission Report*—which David supported—to make scientists and academics more aware of their assumptions and presuppositions.

At one point in his career, David was given the 'friendly' advice to avoid David Bohm if he wanted to develop his own reputation—advice he naturally ignored. It is fascinating to read about how they talked and interacted together, and also about Sir Roger Penrose, who was also at Birkbeck at the time and whose seminars were memorable for their spontaneous creative brilliance. I loved his description of David Bohm's mind that was similar to a wave function, where his responses would begin with pinpoint focus and spread out in all directions. The two Davids collaborated closely on a number of projects, including the remarkable book, *Science, Order and Creativity*. In a certain sense, scientists are also philosophers, whether they know it or not. This especially applies to a number of 20th-century physicists such as Heisenberg, Schrödinger, Sir James Jeans, Sir Arthur Eddington and Bohm. Bohm and Peat's penetrating and subtle conversations explored the nature of consciousness as well as

dialogue and ideas on the implicate order, undivided wholeness and active information. John Wheeler was another important influence on David, with his move from observer to participator.

Participation is also implied in synchronicity, about which David wrote two books and gave courses. As a physicist, he was also interested in the relationship and work of Jung and Pauli. For David, synchronicity transcended the restrictions in time and space, and within the present are contained and enfolded the orders of time and the patterns of meaning to unfold. As I mentioned above, synchronicity played an important role in bringing him to the hilltop village of Pari in Tuscany, where he spent the last 20 years of his life. For a while after he arrived, he literally did nothing—sitting in a deck chair looking out over the landscape. Gradually things began to take shape, the *palazzo* at the top of the hill was refurbished and served as a meeting space bringing people together from around the world to this magical place. The Pari Center for New Learning was established, respecting the locals and the rhythms of the seasons, bringing new faces and conversations into this traditional landscape where people have been making olive oil and wine for centuries.

Beyond being an observer of landscape, David explored 'inscape,' a term coined by Gerard Manley Hopkins and representing our capacity to take each experience and perception as unique and authentic and reminding us that 'every analysis is incomplete and provisional, dependent on a wider context.' Artists like Monet and Cézanne return 'again and again to that act of perception and depiction, each time discovering new levels of truth, yet questioning how that truth is to be made manifest in line, form, mass, colour, texture and so forth' in a new level or expression of integration. David illustrates this by conjuring up the process of Cézanne painting a group of apples, engaging each one directly, then in relation to the others: 'the order of the canvas is emerging both out of the authenticity of each object in itself and the dynamic position that it occupies upon the canvas.' Again, this represents a process of participation and creative emergence.

The same awareness applies to David's concept of 'gentle action,' respecting context and systemic complexity as well as recognising the limits of control in a fundamentally holistic world, an insight shared by the International Futures Forum (www.internationalfuturesforum.com) which asks how we can best act in a world that we can neither fully understand nor control. Gentle action is underpinned by harmony and love while acknowledging the danger of unpredicted consequences arising from linear thinking. In this context, I am reminded of the wonderful example he gives in his book *Gentle Action: Bringing Creative Change to a Turbulent World* of the Italian aid agency successfully growing tomatoes near a river in Africa but failing to anticipate that, just when they were ready to pick, hippos would come out of the river

and eat the entire crop! David sums up these reflections in a series of guidelines: foster transparency and openness, respect the whole and competition, acknowledge redundancy, respect creativity and accept uncertainty. In reflecting on David's life and work and the work of the Pari Center, I am left with the sense of a Renaissance mind in quest for connection and a search for meaning across the disciplines while respecting the contribution each has to make in a dynamic dance within the whole.

David Lorimer is Programme Director of the Scientific and Medical Network (SMN) and editor of Paradigm Explorer. His new book of essays, A Quest for Wisdom, will appear at the end of the year.



A Life Worth Living

LISA JACOBSON

I tried to come to some understanding of the great mystery that surrounds me. I'm referring to the mystery of renewal which is celebrated by the First People all over Turtle Island, which is the name that several of the Indigenous Nations of North America give to Earth or the continent on which they live. The renewal they participate in during the annual cycle of nature, the great rotation of time that begins and ends with death and renewal.

David Peat emerged to prepare us for our second human paradigm shift because we live in an era of deep ecological violence towards biodiversity. By syncretising fragmented European latitudinal thinking with a 40,000 year-old undifferentiated biology, David composed new space for our human consciousness to take gentle action.

Years after my studies of the cave paintings in Dordogne France, while teaching art in the New York city public schools during the time when the arts were being exiled out of the educational system, I sought a narrative about how severing the development and use of the only adaptive tools that are available to us modern humans for interacting with planetary processes is an act of violence against our species. That was when I met David in Pari. He became my doctoral professor, my research focus being on the nature of motion. What he really did though was change my life by shifting my divisive inner systems conflict as a painter and western thinker into someone for whom art became a living system technology for human survival with other living systems. He said, 'Each time we perceive what we take to be a problem, we immediately react by looking for a solution, which is again applied externally, objectively, at or to the problem, the result of which is the exertion of a degree of violence.'

I imagine David's kind and wise words being heard globally and often, explaining why our species is trying to develop at the speed of a machine, incompatible with the pace of planetary cycles and cellular growth. Those creative processes are breathing 'cycles of renewal,' giving us the time and desire to live.

David's work, in all its manifestations, is like an ecosystem opening the possibility of the unknown qualities and capacities that he so generously welcomed. He told me that when he and Maureen moved to Pari, he had a writer's block and sat for months watching the swallows. I still see him absorbing the visual and acoustic patterns, timing and duration of physiological rhythms, magically understanding the trillions of other biodiverse communities in the microcosmos.

Lisa Jacobson lives in upstate New York and has been developing MayBe Art and Art Is a Living System and has started a cat sanctuary. She gives workshops followed by exhibits in cool places with narratives and readings. She says that so much of David Peat's influence is woven into the properties of how she thinks in general. Lisa also had a local radio show for a few years called Beautiful Questions based on the question that she would ask each of her solo guests, 'What Do You Think Humans Need to Learn, Living on Earth, right now?'



Living Fossil



Remembering David

SHANTENA AUGUSTO SABBADINI

What pathways of chance brought the Pari Center into my life and brought me into the Pari circle of friendship, conviviality and creativity? What inspiration made me look up the name of David Peat in the internet shortly after he and Maureen were starting the Pari Center?

David's name had been familiar to me since the 1980s, when I was working for the Italian publishing house Red Edizioni. Red was pursuing a daring editorial policy at the time, bringing alternative medicine and avant-garde science and philosophy into the Italian book market. As a member of the editorial board, I read and recommended various books by David Peat (the beautifully illustrated and skilfully constructed *Turbulent Mirror* stands out in my memory).

Another thread was connecting me with David Peat, and that was through the other David, his friend and teacher David Bohm. I had met David Bohm twice in the context of two remarkable conferences. The first one was the Varenna Summer School of 1970, later nicknamed 'the Woodstock of the quantum physics dissidents.' At that

event a wide variety of interpretations of quantum physics merged and collided, from Bohm's implicate order to Everett's many worlds, to Wigner's quantum idealism and to the decoherence theory of the Milan school I belonged to.

The second time I met Bohm was in Alpbach, Tyrol, in the early 1980s, at a conference that I believe was one of the first attempts at a dialogue between science and spirituality. Attending were a number of unconventional scientists and the representatives of a variety of spiritual traditions, amongst them the Dalai Lama. It was an exciting meeting, even though I felt in the end that each camp had kept speaking its own language and not much of a dialogue had taken place.

My next contact with Bohm was through his writing: in the early 1990s I translated, for Red Edizioni, Bohm's book *Wholeness and the Implicate Order*. So in some way David Peat and I were already 'entangled' long before we met. But I wasn't expecting the entanglement to involve physical proximity. When I looked up David on the internet I was stunned to discover that he and Maureen had moved to Pari, half an hour away from where I was living at the time. Then of course I had to meet him.



The meeting itself was very special and I still remember it clearly almost twenty years later. David was special, Pari was special. And also special was the fact that everything was perfectly ordinary, domestic and informal. Perfectly unacademic!

In the years to come I would find that David and Pari shared the same style, that there was a perfect match between Pari and Peat, in spite of their being light years apart in terms of their experiences of the world.

During that first encounter, as in many others to come, we sat on the balcony of David's apartment. That balcony was just big enough for two chairs facing each other. And it spectacularly looked out from the outer wall of the village over the vegetable gardens and the olive groves.

I don't remember what we talked about. I was mostly focused on physics—I hadn't had anybody to talk physics for years—but soon discovered that physics, although an important part of David's history, was no longer the main focus of his interest. His interest was much broader, and we found we could connect in many more dimensions.

That was the beginning, and I certainly had no idea at the time of how it would develop to become a big chunk of my life. Going to Pari became like coming home. I think that even the occasional visitors feel they somehow become part of the Pari Center family and of the larger family of the village. That is an essential ingredient of the Pari Center magic. Some of the learning takes place up in the Palazzo, but much of it happens in the piazza, in the bar and over meals.

I always felt at a loss trying to describe the 'new learning' of the Pari Center to somebody who has not been here. What is it we are teaching? The title of one of our recurrent conferences comes to help: *Art, Science and the Sacred*. That is it, more or less. We do talk about science, art and the sacred. But it is not the whole story. Basically, I believe, we talk about life.

David embodied this passion for life. His teaching was never abstract: it was full of living anecdotes, rich in humour and quirks. He delighted in the unexpected, loved to surprise his audience. And he always gave ample space to people to express themselves. He was fun to work with.

Three years have passed since David left us. It seems yesterday. He died just as I was arriving in Pari to teach a course that we were supposed to teach together. So I sat with the family, and with David in his coffin—in Eleanor's room. He was very much there with us. The atmosphere was easy, quiet, softly humorous, like any ordinary day. I thought: David is enjoying this; this is his style...

It seems yesterday, and yet a lot has happened since then. A little miracle, actually. It is as if the seeds David has sown throughout his life have come to sprout. An amazing amount of energy—and love—has converged on the Pari Center. People whose soul David had touched in his playful and easy way in the course of the years suddenly showed up. Some of them had participated in a

conference, some had merely passed through. We found out we have many friends all over the world. And some of the closest friends and collaborators of the Center bought a house in Pari, strengthening the sense of community and the rooting in the territory.

The Pari Center is flowering, thanks primarily to the loving care and commitment of Maureen and Eleanor. The 2017 Bohm Centennial conference, which David had lovingly planned and unfortunately wasn't there to enjoy, was a great success and so were the conferences that followed in 2018 and 2019. In 2019 the beautiful *Pari Perspective* magazine was created. Four issues are already out and we have received excellent reviews from the readers: a special thanks goes to the editors, Maureen Doolan and Kristina Aleksandra Janavicius, and to Andrea Barbieri for the design and layout. The website was entirely renovated and the Friends of the Pari Center was created for people who want to support our work, giving them privileged access to the Pari Center activities.

In the spring of this year, when the challenges and constraints of Covid-19 came up and we had to postpone all events to 2021, it seemed 2020 would be a recessive year for the Center. But in fact it is turning out to be a time of great learning and new opportunities: we have started various online activities and we are getting familiar with this new (for us) form of communication. Most importantly, we are realizing that the warmth and conviviality of the Pari encounters spills over into the virtual meetings. While certainly not as fun as the 'presential' (is that a new word we had to invent?) meetings, we found that the intimacy is not all lost.

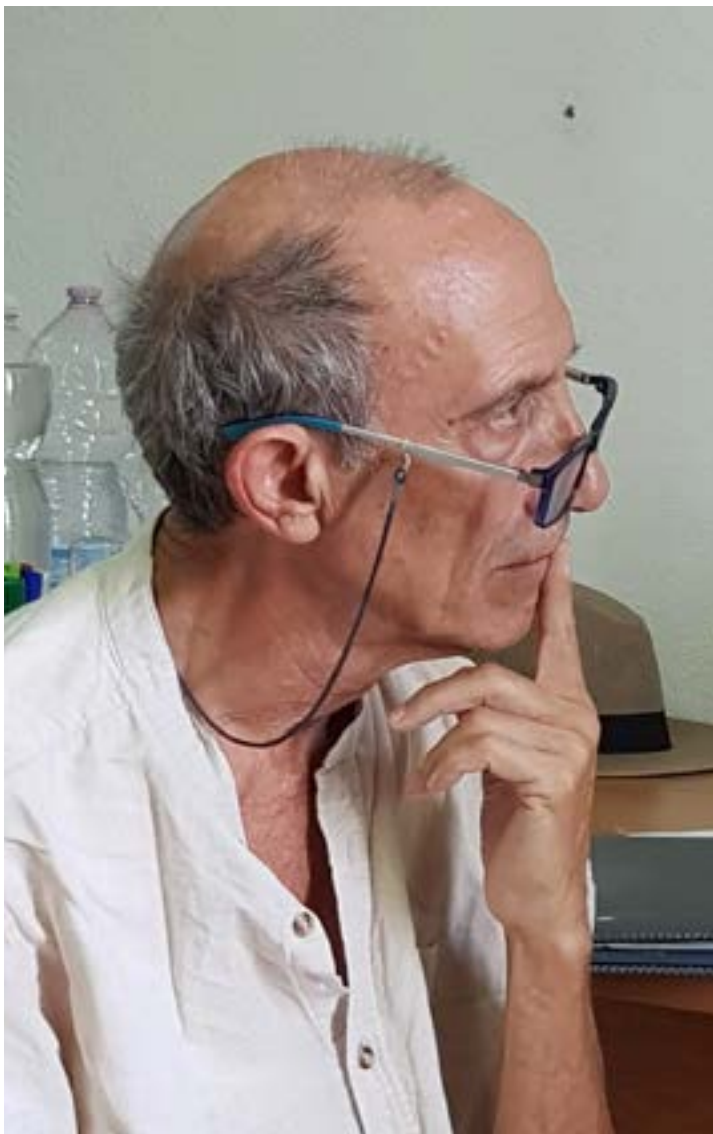
And, last but not least, the documentary *Infinite Potential: The Life and Ideas of David Bohm* was released in June and shown in a *première* of the director's cut at the Pari Center. The film was a major and beloved project of David Peat's—he co-scripted it with the director Paul Howard. It has had a long incubation period, but here it is finally, a wonderful production that renders visually subtle and complex ideas accessible to the lay person and has been enthusiastically received. And in the wake of the movie, the Pari Center launched the *Infinite Potential Summer School*, to explore in greater depth the ideas presented in the documentary. The school extended over 7 weekends in July and August and we are delighted by the positive response this initiative has elicited.

Sometimes I feel that our friend David Peat has left us gifts hidden below the soil of Pari that we keep gradually discovering. We need those gifts: the world is changing significantly, more rapidly than could be predicted even a few months ago. One of David's lessons has always been about living with uncertainty, living with the unpredictable. Let's practice that lesson.

Shantena Augusto Sabbadini worked as a theoretical physicist at the University of Milan and at the University of California. In Milan he researched the foundations of quantum physics. In California he contributed to the first identification of a black hole. In the 1990s he was scientific consultant for the Eranos Foundation. In that context he studied Chinese classics and produced various translations and commentaries in Italian and English, including the I Ching, the Tao Te Ching, the Chuang Tzu and the Lieh Tzu. He has been associated with the Pari Center for 15 years and became director in 2017. His most recent books include Pilgrimages to Emptiness: Rethinking Reality through Quantum Physics, Pari Publishing, 2017, and Buchi neri (in Italian), Lindau, Turin, 2018.

F. David Peat: A Nostalgic Celebration

JIM KEMP



F David Peat caught my attention shortly before I turned 80 and while my retirement was goading me toward new things. A theoretical physicist, I thought, who had founded and was directing the *Pari Center for New Learning* in Italy.

Wow I felt, that promises some understanding of the quantum and the multiverse—the latter had, a bit earlier, introduced itself to me. I said to myself—like Fred Astaire dancing cheek to cheek with Ginger Rogers—‘heaven, I’d be in heaven.’ But, my Irish self-effacement tapped me on the shoulder, ‘Would you be welcomed? Are you qualified?’ Well, I applied to attend a conference and was accepted.

Still, I feared my leprechaun might be right.

So, here’s what I did. I was playing around (tongue-in-cheek) with a notion that the newly introduced multiverse consisted of—the many worlds were—maturing angels preparing for their wings. So, as an introduction to Pari, I sent a copy to David. Well, he liked it: ‘an innovating way to bring unfriendly ideas together.’ What a guy, I thought and, as things turned out, both David and Pari delivered on the promises I had hoped for.

David’s company always delighted me but especially when, on a couple of occasions, he stayed in the ‘granny’ unit behind my house in Sonoma. At the time, David was an on-line professor at the *California Institute of Integral Studies* in San Francisco. He had to be in San Francisco a couple of times a year to meet with his students so, with David’s permission, I asked that during one of his trips he be invited to speak at IONS, *The California Institute of Noetic Sciences* (Edgar Mitchell had established IONS

inspired by his view of Earth on his trip back from walking on the Moon.) ‘David Peat,’ they replied, ‘you bet!’ They were thrilled to arrange it.

David’s presentation was excellent and well received but the accommodations they provided did not fit David’s style; he said to me, ‘Jim, get me out of this place.’ Well, I responded, why not stay at my place in Sonoma? It’s just 45 minutes from the Integral Institute in San Francisco. ‘Let’s give it try,’ he replied.

It fit his style. He came back the following year. My wife, kids and friends loved him and his company but, most of all, David loved my dog. It was a huge animal with a friendly disposition to match its size. David and Smoke—short for Smokefall (Eliot)—would romp around our acre and its creek during the day and at night dear old Smoke would sleep outside the door of the granny unit, awaiting David.

Those were the fun-things I enjoyed during David’s stays in Sonoma, but the drinks and conversations were much more enjoyable and his inspiration memorable.

Alright, that was David in Sonoma now onto David in Pari and his legacy today that is alive and well there thanks to Maureen and Eleanor who have cultivated it so well. This ‘return to Pari’ is in search of questions not answers, but maybe some assumptions need to be addressed as well. They all focus around David Bohm’s ‘Hidden Variables/pilot wave’ theory (1952) and Hugh Everett’s ‘many-worlds’ theory (1957) and, since the visit will be quite personal, I will, unfortunately, often use the first-person pronouns and that, of course, raises all sorts of questions, especially with Everett’s many worlds.

And I’m happy to say that I watched both versions of



Art, Science and the Sacred, 2004

the excellent Bohm documentary. It provided wonderful insights into Bohm’s ideas, including his quantum theory. Once I’ve put the Everettian approach to quantum theory in a nutshell, I will ask what comparisons, if any, I see between Everett’s and Bohm’s approaches, or maybe just similarities between them.

So, I start with the quantum wave function which *is* quantum reality and, therefore, *universal*—at least Everett believed that it was. But, in any event, here’s some questions: Is the wave function a superposition of all possible realities or is it just a superposition of all possible elements of reality, as Einstein called variables for quantum entities such as position and spin, or is it neither? I’ll assume it’s real and universal and describes all reality as that would include consciousness, which may or may not be physical. Also, is the wave function the same thing as the ‘field’ in quantum field theory? How do they differ, if at all? Now, the quantum and Schrödinger did not just pick the wave function out of the air. Water waves, for example, travel in oceans and ponds in superpositions of many different waves which merge and separate but remain intact and science has studied them for years.

What about Schrödinger’s equation? Does it prescribe the *dynamics* of the universal wave function? Is it linear? Is it deterministic? Probably both. If so, what are the consequences?

Does Bohm’s ‘quantum potential’ explain quantum dynamics without the Schrödinger equation? I don’t believe that they are alternatives but, if not, how do they relate, if at all and, if they are alternatives, does Bohm’s theory include Schrödinger’s equation and, if so, what does it do there next to the quantum potential?

Those are issues that raise fundamental questions, maybe ontological. The last question, however, points to issues concerning a comparison of Bohm and Everett and that’s the area in which I really need to know what questions to ask, so I will detour into a sketch of the multiverse—the documentary provided enough on Bohm. Those two approaches to quantum fundamentals are not approaches, or interpretations, they are theories, and my sketch is rather puerile. But I have an overarching concern: Why did Einstein call Bohm’s ‘quantum theory’ ‘too cheap’ and compose a ‘nursery song’ for Bohm and de Broglie. (See *The Correspondence Between Albert Einstein and Max and Hedwig Born 1916-1955*. Letter 99, p. 192 and letter 103 pp. 199 & 202. 1971, Walker Publishing: New York.) This was after Einstein had read Bohm’s earlier textbook account of quantum theory and urged him to come up with an explanation of the quantum outside of the Copenhagen standard model. That very well could be because Einstein considered Bohm his *spiritual* son.

So, I will start this exploration with the ‘measurement problem,’ and, while doing so, raise questions that arise from a comparison of Bohm and Everett and ask for other questions I should have raised like, for example, are there

any correlations between Bohm's 'implicate order' and the wave function?

So, a quick peek at the measurement problem.
I start with a brief sentence:

Quantum physics explains physical reality just fine.

That is, it does so once we move the quantum out of the false measurement dilemma in Copenhagen where it has the quantum saying that a thing is in more than one place at the same time and Schrödinger's cat is both dead and alive at the same time whereas in the multiverse different instances of the electron are either here or there, destined to be *in different branches of our world*. Thus, my mantra while climbing the multiversal mountain: multiplicity yes, indefiniteness no.

The format is a little allegory in which David helps me with the measurement of a single free electron with only two superposed probable positions, one in Pari and the other in Sonoma. David had said to me, 'Well, you buy into Everett's multiverse, do you? Ok, give it a shoot and test it.'

David set up the electron and put it in a 'ready' state and told me to just ask it a question.

'Tell me something about yourself,' I ask. 'Let's start with, "Where are you?"'

The electron answered, 'At the piazza in Pari.'

In the nutshell, here's what followed. The electron's interaction with me caused it to entangle with our classical world and everything in it and then to split our single classical world into two branches, one with an electron in Sonoma and the other with one in Pari.

So, my question branched our world into two classical worlds, with one of the electrons in Sonoma and the other in Pari. My question did not collapse the wave function and instantiate the electron in Pari and annihilate the Sonoma electron. Still it resulted in branching worlds. That's a heavy price.

It is also stunning, staggering. Still, we've been stunned and staggered before. For instance, it was indeed stunning and staggering to discover that the firm stationary ground under our feet was the surface of a wildly spinning sphere rushing in orbit around a sun which is only one of hundreds of billions of suns in one of trillions of galaxies trudging around enormous black holes. Maybe we need to be stunned and staggered again to get our mind-set off the *industrial* machine world that classical physics put under our feet.

Well all right then, we must keep our footing. So, I turn to Sean Carroll for a little clarification from his 2019 book, *Something Deeply Hidden: Quantum Worlds and the Emergence of Spacetime* (Penguin Random House LLC. USA) It's worth noting that Carroll currently finds Everett's theory to be the best explanation of quantum mechanics, but emphasizes that it is not the only candi-



Synchronicity, 2008

date and more time and work will tell which is the best explanation.

But, first a few of my own clarifications. When I write quantum physics or theory, I mean Everett's many worlds approach and, for the textbook single-universe approach, I'll write 'Copenhagen.' Furthermore, this is not even a sketch of the multiverse; it doesn't even address the important matters such as emergence, decoherence and probability. The important point here is that measurement does not annihilate—or kill—quantum probabilities. Both the Pari electron and the Sonoma electron survived my question and *exist* and are evolving with vigor. The price? A couple of new diverse worlds. That may not be too expensive, though, as I've already suggested—there are hidden values.

This brings to my mind T.S. Eliot, who wrote, 'In my beginning is my end. ... In my end is my beginning.' (Sections I&V, *East Coker*, and some of the stuff in between—not all of it). And while I'm into poetry, I use Dante's *Purgatorio* mountain as a metaphor for the multiverse, having in mind Dante's 'grave Old Man,' who said to those frolicking about, for having made it to the foot of the mountain, 'Alright you laggards, get to the mountain.' (*Purgatorio*, Section 2 and everything in it.)

Alright, here's what Carroll has to say:

The way to break out of our classical intuition is to truly abandon the idea that the electron has some particular location. An electron is in a superposition of every possible position we could see it in, and it doesn't snap into any one specific location until we actually observe it to be there. ... So the reality of a quantum system, according to austere quantum mechanics, is described by a wave function or quantum state, which

can be thought of as a superposition of every possible outcome of some observation we might want to make. (Carroll 2019, p. 34)

And a bit later:

The universe has a wave function, which can very naturally describe superpositions of many different ways things could be, including superpositions of the whole universe. All we did is to point out that this potential is naturally actualized in the course of ordinary quantum evolution. Once you admit that an electron can be in a superposition of different locations, it follows that a person can be in a superposition of having seen the electron in different locations, and indeed that reality as a whole can be in a superposition, and it becomes natural to treat every term in that superposition as a separate 'world.' We didn't add anything to quantum mechanics, we just faced up to what was there all along. (Carroll 2019, pp. 39-40)

That's the situation. What did Everett do? For one thing, he pointed out that it is absurd to claim one electron is in two places at the same time and a quantum cat is both dead and alive at the same time. And that is the heart of Schrödinger's *ad absurdum* argument: in Copenhagen, a cat is both dead *and* alive at the same time. Bohr argued that in Copenhagen, the quantum electron and quantum cat are not real; they are just mathematical abstractions totally inaccessible to the human mind.

So, is the quantum wave function real, is it the real reality, an accessible reality?

Well, *thus sayth* Wikipedia:

*The **many-worlds** ... asserts that the universal wavefunction is objectively real ... This implies that all possible outcomes of quantum measurements are physically realized in some 'world' or 'universe.'*

It also adds a comment from Schrödinger

In 1952, Erwin Schrödinger gave a lecture in Dublin in which at one point he jocularly warned his audience that what he was about to say might 'seem lunatic.' He went on to assert that while what the equation that won him a Nobel prize seems to be describing is several different histories, they are 'not alternatives but all really happen simultaneously.' This is the earliest known reference to many-worlds.

Peter Byrne, in his 2010 biography of Everett, sets the stage for Everett's argument. (*The Many Worlds of Hugh Everett III: Multiple Universes, Mutual Assured Destruction, and the Meltdown of a Nuclear Family*. Oxford Universe Press: New York.)

I'll paraphrase him with a couple of quotes. Everett and a large body of young post WWII physicists were uncomfortable 'wallowing' under Copenhagen's dynastic reign, Byrne reports. You were a 'laggard', he writes, if you weren't attacking Copenhagen. In 1957, Everett wrote to Petersen (Bohr's devoted assistant) in Copenhagen: 'the 50s,' Everett wrote, was 'the time ... to treat [the quantum] in its own right, as a fundamental theory without any dependence on classical physics, and to derive classical physics from it.' (Quoted at Byrne 2010 in the second epigraph on page 131) So then, Everett not only discovered the quantum's many worlds, he also set-straight the proper relation between the quantum and Newton's classical world. As Everett put it, the classical world 'emerged from the quantum womb.' (Byrne 2010:135)

Measurement does not collapse the quantum wave function; it remains intact. Nor does it annihilate worlds. It is an ordinary garden variety interaction that asks a physical quantum object in a superposition of probabilities a question. The key, though, is reality. Multiple instances of the same object *exist*, according to Everett, each with its own different but definite answer to the question. They, however, exist in separate branches of the world. And those branches are classical because we initiate all interactions with quantum entities from our world, which is classical.

So, with the slightest interaction, such as my question, decoherence springs into action. As a result, our electrons decohered from the universal wave function and are evolving in different classical worlds. And that—in the nutshell—is the hand-wavering result of measurement and decoherence: multiple instances in many worlds. Here's a nice summary from Sean Carroll:

Decoherence causes the wave function to split, or branch, into multiple worlds. Any observer branches into multiple copies along with the rest of the universe. After branching, each copy of the original observer finds themselves in a world with some particular measurement outcome. To them, the wave function seems to have collapsed. We know better; the collapse is only apparent, due to decoherence splitting the wave function. (Carroll 2019, p.119)

So, anyway, what's down the road or up on the mountain? Here's a wild guess. The many emergent, branching and evolving worlds may have tasks similar to those we discovered in 'deep learning'; in thought processes which reach deep down to fundamental data such as quantum fluctuations flashing in and out of the quantum vacuum and information flipping back and forth between 0 and 1 and—according to David Deutsch—data slipping in and out of fungibility. Only, in the latter cases, the data are fashioning patterns and structure that will emerge whereas, in the case of worlds, the structures and patterns have already emerged as branching worlds. Could, however,

those many worlds generate, by as yet unimagined processes, other patterns and structures? It just dazzles the mind to consider the possibilities our exploration of the unexplored multiverse offers; it's one 'purgatory' of a mountain.

Alright, I'm moving outside the nutshell. Brian Greene has the last word.

In his 2011 book, *The Hidden Reality: Parallel Universes and the Deep Laws of the Cosmos*, at page 237, Greene wrote '... should the Many Worlds approach be right, what a spectacular reality our unwavering commitment to understanding predictions will have uncovered.' Amen! (Alfred A. Knopf, New York.).



The End with a Beginning

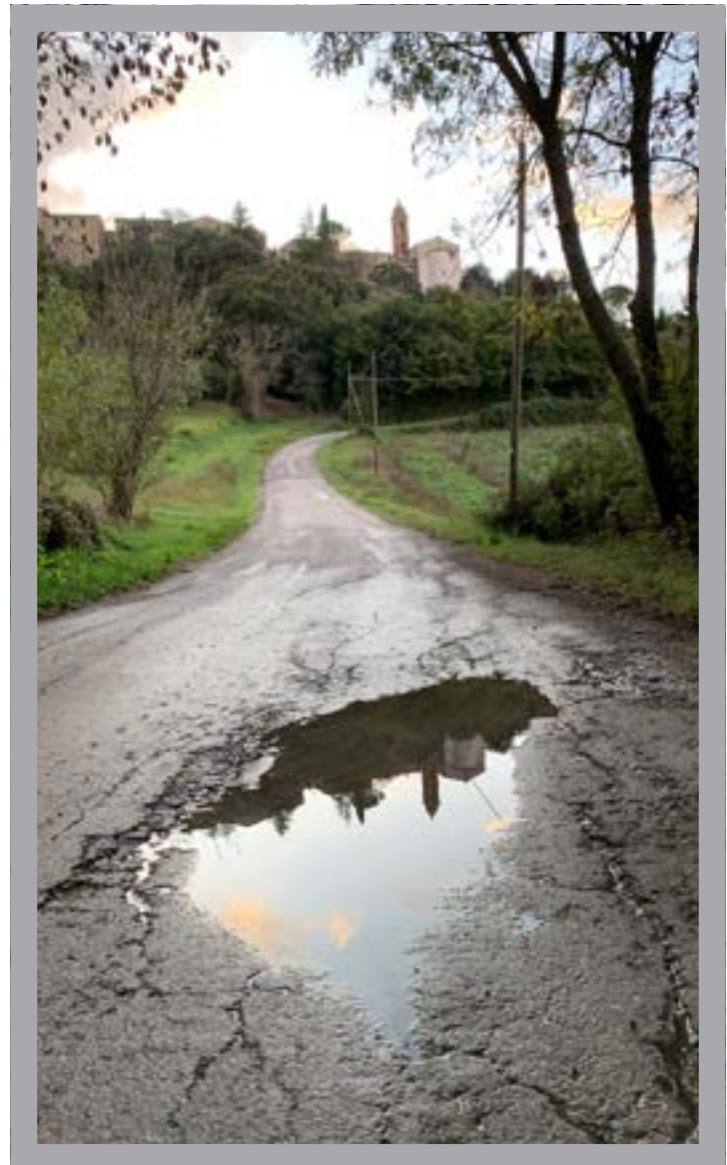
What a joy it is to move forward with David's inspirations. To close this appreciation of David's inspirations, here's another one: never mind how many days you have left, mind that you enjoy each one of those gifts.

A tip-of-the-hat to F. David Peat for having 'wonder wounded' me. (*Hamlet*, Act V).

So, I write my own bio. Alright, first things first. I am very proud—perverse—of the fact that I hold no academic degree. I did enrol for one as law schools required a bachelor's degree in science or the arts or whatever. Good fortune spared me from further pursuing it as, when I walked into the admissions office of a law school while on lunch break in San Francisco, and was told I needed a bachelor's degree, 'or,' I heard as I turned to walk away, 'comparable business experience.' Well, whatever that is, I knew I didn't have it but, since I had never missed a 'payday' after my first year in high school, I figured, give it a shoot. It worked and four years later, they award me an LLB, a Bachelor of Law, which I consider more a trade school award than an academic one.

Anyway, I was born 3/4/1933—the same day FDR was first sworn-in as President of the USA, a good omen—and successfully practised law from my own office on the Plaza, downtown Sonoma, for close to 50 years when my older son took over—and later my middle daughter—and I retired.

I am most proud of my deceased wife of over 50 years and our five kids and 10 grandchildren. What a blessing. The kids take good care of this old man.



Thank You, David

ISABEL SANTANACH

First of all, thank you, David. Thank you for believing in me. For opening the door for me to look at the world in a thousand different ways, each one a surprise. Thank you because it was a synchronicity that our paths crossed.

I still remember our first meeting as if it was yesterday; it was so significant for me.

You had just finished writing *Synchronicity: The Bridge Between Matter and Mind* and you were coming to Barcelona to give a talk at the Barcelona Contemporary Culture Centre. I had sent you an email asking you some questions. Your talk was very good and when you had finished, to my enormous surprise you said, ‘I’d like to answer Isabel Santanach’s questions. She exists in the material world and she has sent me an email. Is she here somewhere?’

I wanted to get up but shyness overwhelmed me. I was so nervous that I couldn’t breathe.

You answered my email a few days later and from then on we exchanged messages until, in June, the university agreed to pay for the workshop on Synchronicity that you did with Shantena. This was my first experience of the Pari Center; it was when I met you and your family—an unforgettable experience, in all respects. Above all I was very pleased to discover that there are other ways of understanding physics, other points of view very close to my way of seeing the world. Now I was opening doors to new knowledge, surprising myself every day.

I thank you all very much for the warm welcome I had on my first and subsequent visits.

I hope that this new meeting will be a new beginning—new knowledge and paths to follow.

Wherever you are, David, I hope to meet you again. Thank you for everything.

Isabel Santanach was born in 1982 and studied Physics in Barcelona. She has always been interested in philosophy and Buddhism. Ten years ago, she started her studies in Ayurveda, nutrition and medicine. Now she works on Girona’s coast (Spain) as a math teacher and Ayurveda therapist.



David Bohm, Nonno and I

JAMES PEAT BARBIERI

Most people are raised as Christian, Muslim, Jewish, Hindu, Buddhist or atheist. As for myself, I feel I was brought up a Bohmian. Just as people cannot pinpoint when they first heard the word God, or Allah, I cannot recall when I first discovered the works and life of David Bohm. The main reason is that I was raised in a small Tuscan village called Pari, where my family had settled, in an environment where I inevitably heard about this natural philosopher's work. Hearing Bohm's name was as normal to me as hearing the church bells ring for Mass on Sunday. This was because of my grandfather, David Peat.

I can remember that when I was still only a child, three times a year English-speaking people would come to the village, disappear for a couple of hours during the mornings and afternoons, and all meet for dinner in the small village hall or at my grandparents' house, where I would eat and talk with them. They asked questions like, 'What do you want to be when you grow up?'; they would give me riddles and maths problems, or just talk to me about the basics of physics, astronomy, psychology or interesting maths games. I never questioned these occurrences,

because it was just normal life to me. Living in a small community where no one but our family spoke English, I thought that my family was just being hospitable to English-speaking visitors; that we just talked to them to get to know them, as they wanted to get to know us.

It was later on that I realized that they actually had come to visit my grandfather, or the Pari Center—which my grandparents had founded and where my grandfather taught. I enjoyed the conversations we had at mealtimes so much that I would start setting up the coffee break and announcing when it was ready, as it gave me a chance to hear what the visitors were discussing. To this day I still believe that the best part of the Pari Center courses are the coffee breaks, not just because of the chocolate biscuits, but because it's when everyone gives their opinion, their point of view on the topic just discussed, or everyone just talks about something completely different, like their personal life story. As the years went by, I was allowed to sit in on some of the classes, discovering more about my grandfather's life, his work with David Bohm and about their philosophy.

One thing I eventually came to realise though, was that what I had learned from these sessions wasn't the physics that everyone else seemed to be doing. My physics



education could be considered backwards. Because of my conversations with people who came to the Pari Center, I knew about non-locality before I heard about the laws of motion. I knew about the twin paradox and general relativity before Newton's laws of gravity. When we were in the local pizzeria, my grandfather would challenge me to solve equations before I had even mastered the times tables. I'd work them out for him on the paper placemats. This did lead me to some confusion. For example, I didn't understand how an equation can have two solutions. But it did get me really interested in physics, because I knew that physics wasn't just 'the apple always falls in this amount of time, because it falls from this height at this speed,' but it was unpredictable, probabilistic and odd. It was more like a puzzle than a prediction.

Another thing I discovered in my grandfather's classes was that the modern physics I was learning at home wasn't standard physics: I was learning about an unconventional interpretation of quantum mechanics. My first realization occurred during a science class at high school when I bragged to my teachers by saying that my grandfather had worked with David Bohm, only to find they had never heard of him. If I mentioned the 'pilot wave,' again the teachers would have no idea what I was talking about. I realised that what I was actually learning at the Pari Center was a 'new' way of looking at the universe. And that's when I also realized that I needed to learn what the standard view was, and understand what the differences were.

At the Pari Center I slowly became interested in small topics and did some personal research on them. The first one that I got really interested in, when I was fourteen, was the Fibonacci Sequence and the Golden Mean, a mathematical sequence that has been considered from the early Pythagoreans as the proportion for Beauty; proportions that are found everywhere in nature, like seashells, pinecones, hurricanes, galaxies, etc. I showed my grandfather my research and after a very short conversation he proposed that I should talk about it in the upcoming course at the Pari Center. And so I did, and I think I made a good impression on him as it became a regular session for three years during his Pari Center courses.

Then, I decided I was in need of a new topic of interest. Luckily, that happened in 2016, a couple of weeks before my grandfather and the movie director, Paul Howard, gathered in Pari some of the greatest minds that have worked with David Bohm, to interview them and make a documentary on his life and work. I remember I had just come back from walking Juve, my grandfather's dog and, as always, we would chat for at least half an hour about our day, about movies, my personal life, his stories from his youth, and even the ideas that we were having and future plans.

That day though we were discussing the documentary: who was coming to Pari and what they would be talking about. And then he asked, 'So what are *you* going to talk



about?’ He wanted me to play a role in the documentary, but I didn’t know what to say, and so he proposed that if I couldn’t think of anything else, I should talk about how Bohm could influence young people. After that evening I spent time thinking about what I could say when interviewed and I realized that I didn’t actually know the specifics of Bohm’s thought. I knew the *feel* of Bohm’s physics, and I knew about his idea of Dialogue and Language, but I could not put it into words. When I was thinking about his work, I couldn’t pinpoint what he said; it was more of a state of mind, a different train of thought that distinguished his ideas from the ideas of others. Bohm’s work for me hadn’t been a new interpretation of physics, it wasn’t a set of new axioms to view the world. Bohm had given me a new way of thinking, where nothing was static and laws, as I understood them, did not seem to be followed. It was a process, a constant becoming and transforming of every detail in the universe, the constant folding and unfolding of an implicate order into the explicate order—and this reasoning did not apply only in physics.

But, even if I can now put it into words—though I’m still struggling—I couldn’t do it back then. So I went back to my grandfather and asked him to explain what Bohm actually said. The more I heard about his ideas in physics though, the more it sounded similar to a philosopher I had been studying at school: Hegel. Hegel had three foundational concepts that he proposes for his philosophy, and in my interpretation, Bohm had those exact same ones.

The foundation of Hegel’s ideas was the dialectical justification of philosophy’s first principles. This is a metaphysical concept that Hegel held, which stated that philosophy is a way to understand and interpret the mechanics of the universe. It is a way to understand why the universe is how it is, and helps make our understanding more organic and fluid. In fact, looking at Bohm’s later interpretations, he believed that we live in an explicate order, and there’s an underlying order, the implicate, that interacts with the one we are surrounded by. In this way, Bohm’s work is a union of philosophy and physics: the philosophy explains the physics and vice versa, each justifying the other.

The second is the dynamicity of the world. For Hegel everything was in flux, always changing and always moving. Bohm, when working with my grandfather, had become interested in the Blackfoot, a native tribe of Alberta, Canada. The two Davids were especially interested in their language, which is rich in verbs; even their nouns stand for objects that change in time. For example, the word for fish can be translated as ‘process in water,’ the word for wind is ‘the noise that trees make.’

The more the two Davids learned of the Blackfoot, the more they were convinced that their native language was built on how Nature works, where everything is in movement and flux. Our Indo-European languages are in comparison very static and have been a straitjacket for our minds. Bohm even developed a new language, called



Rheomode (*Rheos* is Ancient Greek for stream, flow), which he envisioned as the new language of science—a process-based language which would be the only way to talk about the universe.

The foundation of Hegel's third argument was the resolution of the finite into the infinite. With this Hegel says that every detail can be fully understood in the complexity of the system. For example, a branch has its meaning from being part of a tree, the tree from being part of a forest, and so on. The same applies in Bohm's physics: in his later interpretations, the explicate order can only be understood as a whole with the implicate order—as explained in his book *Wholeness and the Implicate Order* (1980).

After I had made this comparison with my grandfather, he got on the phone to Paul Howard and they made a space for my interview in the documentary. After that, he proposed that I should replace my talk on Beauty and Mathematics with a talk on Hegel and Bohm.

Later I talked with Basil Hiley, Bohm's long-term colleague, about David Bohm's exile to Brazil from the United States during the McCarthy witch-hunts—the consequence of Bohm's having attended a few meetings of a Marxist society. Basil explained that Bohm had only joined for a short time, and it wasn't really the Marxist political view that interested him; it was more the philosophy. In fact, Bohm used to take Hegel's *Science of Logic* (1816) with him wherever he went. Both Marx and Hegel followed the philosophical current of Idealism and the idea of the Dialectic: the flowing process of history, where two ideas, when they clash, create a further idea that includes, yet supersedes, what went before. When he said that I smiled because Hegel's book that Bohm carried around is where the philosopher points out the foundations for his philosophy.

In 2017 I went to the EMQM conference in London, held in honour of David Bohm. There, I was again surrounded by great minds who gave talks about him and showed how his work is not dormant; revealed that there is on-going research concerning his ideas/theories, both in London and Canada. As my grandfather had passed away earlier in the year, my role was to represent him at this conference—not as a speaker, but as a presence. I was amazed that when chatting to people whom I did not know, on introducing myself and explaining my relationship to Peat and Bohm, how many of them were pleased to meet me. Some had met my grandfather; some had come to the Pari Center; some had just read one of Peat's books; and some had written a book because of him. With huge excitement they wanted to talk to me.

The reason I was amazed wasn't only because I felt a bit of a celebrity, but also because I realized how many people my grandfather had touched, just in relation to Bohm. I know my grandfather was, some may say, a preacher and teacher of Bohm's ideas, but I also know that he had worked on other ideas of his own, such as Gentle Action,

synchronicity, film and reality, the relationship between art, science and the sacred, and many other fields. And because of his work with Bohm, so many people had come to me, a university student from a small town in Italy, people full of excitement and glad of my interest in Bohm. This experience made me extremely grateful to my grandfather, not because of all the opportunities and encouragement he had given me, even after his passing, but because of all his ideas, and the way he had touched, changed and helped so many people, creating followers of his own words all over the world; and I am proud of being part of that spirit and that legacy that he had created during his life.

We are not concerned with finding laws of nature, we are concerned with looking for something beautiful.

F. David Peat, interview with Cruz Manas Sabbadini

James studied at a professional dance school, Ateneo della Danza in Siena, for five years but has now moved on to university. He is currently on the Board of Directors at the Pari Center and a member of the Editorial Board of the Pari Perspectives journal. His other interests include Film, Art, and Philosophy. He is interested in analysing cinema and works of art by applying philosophical approaches such as aesthetics and Continental philosophies.



James with Nobel Laureate Sir Roger Penrose, EMQM Conference in honour of David Bohm, 2017

A Brief Encounter in Time with F. David Peat

JAYNE PERSCH

Our pathways collided at an Assisi Conference in the 1990s. A brief encounter, an indelible moment in time—the double interpretation of a drawing that I made for a lecture at an Assisi Conference when David asked ‘Who drew the Big Bang?!’ and I replied that I had just drawn the human body.

David gifted me with wonder and curiosity to search and re-search. He challenged me to pull on threads and follow them; to see from new gateways/perspectives and to move from certainty to infinite possibilities.

From all the threads, I created my work *Embodied Awareness*. Perhaps it should be called *Embodied Awareness—a Journey Toward Consciousness*.



Embodied Awareness

As a dancer and physical therapist, I wanted to understand anatomy for movement; how to move. I became a seeker about what the observer ‘sees’ and ‘how the mover feels.’ What is universal posture and gesture? How do and can we move? How are music, voice, colour, texture, dynamics connected to movement? Wavelengths? So, the searching began and only increased with each new adventure—the journey is never ending.

As I worked to understand the body, it took me into anatomy, physiology, psychology to discovering body/mind, systems connections, mind and psyche, soul/spirit interrelationships to time, space, separateness and wholeness. Into Eastern and Western approaches to medicine, philosophies. I became excited about the Universe and how each body reflects time and space—sculpted and sculpting with wavelengths—connecting through postures, gestures, energy and resonance. I was drawn to physics—quantum, string and chaos theories, infinite potential—in being human with a new sense about ‘life’ and the interconnectedness of all.

From the wanderings of my mind to the curiosities I can instill in another’s world, I share my searches in what I call *Embodied Awareness* and BRIA movement; a multi-layered understanding of being human that I apply in teaching dance techniques, movement systems, and creating movement in choreography.

What is the work about? It is about beauty ... wonder. It is about discoveries, mysteries and exploration of being; being in human form—a consciousness of inner and outer and the whole. It is a continual researching of body/mind/spirit offering ease in movement, function, health and a sense of well-being, connection, and amplified awareness.

From that encounter in the 1990s I have pulled on many threads asking questions beyond function and form in the human body. I have returned to Italy and Paris many times—I know there is no such place as far away. I have been gifted and inspired by David Peat. His light lives in my work. I loved the conversation between David Bohm



As a student, dancer, teacher, choreographer, therapist and seeker/dreamer—Jayne Persch’s work spans more than 50 years. From Stuttgart through New York and the Royal Ballet (London), Jayne has trained and danced with some of the finest; studied dance, medicine, the arts and sciences. The development of her BRIA Work is an outgrowth of years of training with great minds and spirits such as Dr Michael Conforti, Yoram Kaufman and F. David Peat through the Assisi Conferences and Seminars as well as the Pari Center for New Learning.



Top: Art, Science and the Sacred, 2004

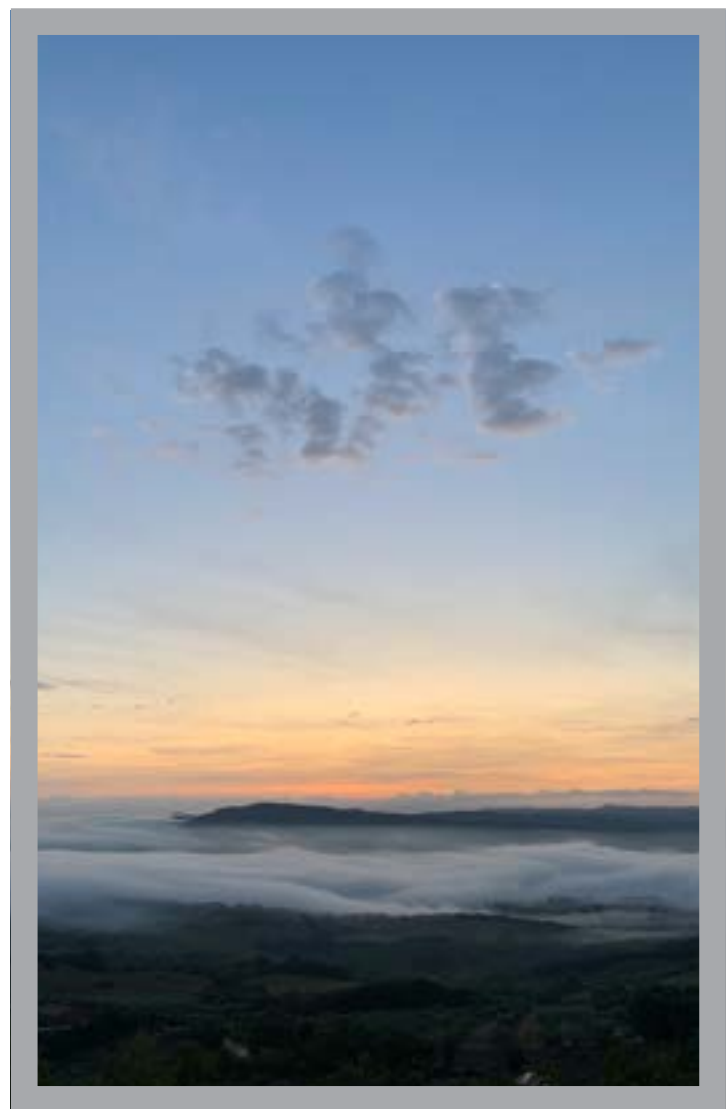
Bottom: Teaching movement to the children of Pari, 2004

and David Peat in *Science, Order and Creativity*.

I feel I have read, challenged, breathed and embodied so much of F. David Peat’s writings—such as *Synchronicity: The Bridge Between Matter and Mind* or *Blackfoot Physics* or *Pathways of Chance* and sat with the essence of the work of David Bohm.

Once I moved and led the scientists gathered at the Pari Center in Tai Chi—knowing that in each moment of the slow and gentle glides there was an opening to more ... When our time was over, they returned to their computers and formulas. I still wonder about those times.

From all the threads—I have learned to be ‘still’. Thank you, David, for your invitation to continually discover.



Something TRUE—Eureka!

KRISTINA ALEKSANDRA JANAVICIUS

I The summer of 2016 now seems so long ago. That was when I discovered, via my interest in David Bohm, a couple of courses being presented at the Pari Center for New Learning. It felt as if, out of the blue, the door to a promising new world had appeared. But it took me considerable courage to write to David Peat to ask if this door would open for me.

One of the courses, *Synchronicity, the Bridge between Matter and Mind, the I Ching*, seemed designed for me as I had long been interested in the writings of C G Jung. David Bohm was a more recent and thoroughly absorbing discovery and the I Ching—well, at one time I had taken a lot of interest in it, consulting it frequently for its intriguing answers, its imagery.

But the course invited writers, artists, film makers and the like and I was none of those. I was a retired teacher of English as a Foreign Language who could boast of no particular distinction or achievement, had nothing special to offer.

But I told myself I also had nothing to lose by asking if such as myself would be welcome. Here is what I wrote when invited by David to tell him something about myself:

The unfortunate thing, David, is that I don't feel that I have any particular achievements or speciality I can boast of to make you consider me a worthy participant in the course on synchronicity. Nonetheless, I can't help hoping that I would have something to offer and would at the very least be a good and attentive, even intelligent, listener.

Beyond my love of teaching English as a foreign or second language and my attainment of the professional credentials to do this, my attention has always tended towards the complexities of human interaction: can we at all/how can we know when we have truly understood or been understood by an interlocutor? What are the barriers to understanding, to communication, to communion?

The thinkers who appealed to me in my efforts to

understand these matters have been C G Jung, D Bohm, J Krishnamurti, the I Ching—though this latter is not actually a thinker! This interest has been active, to a greater or lesser degree, all my life but particularly since the 70s, when I discovered C G Jung.

I have read your short texts on Creative Suspension and Gentle Action. They seem to me to very elegantly, neatly, encapsulate the most important elements of every aspect of this problem of human interaction.

Apart from my professional studies and the above interests, I have searched for forms of personal expression or to deepen my understanding of fundamentals. The latter by throwing myself into the study of Ancient



Greek, to the point of total exhaustion; learning to play classical guitar; taking up the violin for 3 years in my late 50s. But all such efforts were eventually abandoned, though not for lack of talent or ability. They simply weren't what life required of me. I'm still searching!

The philosophy behind the establishment of the Pari Centre has enormous appeal for me and if you decide that I am an unsuitable participant for your course on synchronicity, please let me know if there is any way in which I can be useful to your center. I love proofreading and editing work and, though I know little about a more earthy variant of the same—gardening, e.g. weeding, pruning, planting—I would be very happy to use a trowel, spade or secateurs in place of a keyboard. Or to turn my hand to anything in between.

If I were younger (I'm 67—in pretty good health and fairly strong), I would definitely have wanted to be mentored and perhaps, if I spent some time at the Pari Center, I would find that I could still benefit from this option were I to find a suitable field and mentor.

I don't wish to waste your precious time with more text but will simply ask that you seriously consider allowing me to participate in your course and, to this end, ask me any questions which might enable me to persuade you that indeed I am suitable.

David simply replied that of course I could come. I didn't know then that he was terminally ill, that I would not have another chance to meet him, that through the Pari Center my life would be changed.

I was over the moon, but also apprehensive: who would the other participants be? Would I stick out like a sore thumb?

Not at all. We were a rich assortment of people with little more in common than our having been drawn, in one way or another, to Pari, where for six days and nights we experienced a kind of enchantment. It was as if there were something in the air that penetrated to our deepest inner selves—to where the gold is buried.

What could that something be? I explain it to myself as the magic power of the simple, the authentic and the true.

The village alone would not, for me, have been enough to create that effect. It needed also the gathering of diverse seekers of knowledge or of soul nourishment to recognize and respond to the spirit that resides in Pari. It needed the presence of this man, David Peat, with his deep and wide-ranging knowledge which, with the loving support of Maureen and his family, he was able to share in a language accessible to all, because for him everyone had something to bring to discussions. He didn't present himself as a guru or someone with all the answers. Whoever we were, wherever we were from, we were all in it together.

David and Maureen had found a treasure—Pari. It had opened their hearts wide, and they welcomed anyone

interested to experience the communion that is possible there.

A very deeply heartfelt thank you to both of you and to Eleanor for keeping the flame that was lit back then in 2000 burning still, the door still wide open.

Kristina lives in Sydney, Australia and in Covid-free times spends several months each year in Europe, based in Vilnius, Lithuania. She co-edits Pari Perspectives with Maureen Doolan.



Pathway to Pari

ANDREW FELLOWS

One of the threads running through David Peat's writing is nonlinearity, especially the potential for apparently small events to trigger significant changes. This humbling yet liberating truth has manifested many times in my own life, not least in 1989 when a visiting professor—Jim Mathers as I recall—at the university where I was employed in wind energy research, lent me a copy of *Looking Glass Universe*. This re-awakened in me what Rachel Carson so memorably called 'the sense of wonder,' a sort of *Everything You Always Wanted to Know About Science* (*But Were Afraid to Ask) experience. Best of all, it did so without the arcane mathematics that, despite my own Doctorate in Applied Physics, have been forever beyond my grasp. I could only dream of meeting David, which took well over a decade to happen, but other events unfolded meanwhile.

For example, I was struck by a coincidence (it doesn't meet all my criteria for a synchronicity) when my climbing partner and I were drying our clothes in a laundrette in Grenoble after a forced retreat from a mountain. Perched uncomfortably atop the washing machines, I was reading a biography of Jiddu Krishnamurti and he was reading *Science, Order and Creativity* when, almost simultaneously—certainly without further page-turning—we discovered that David Bohm and Krishnamurti knew each other. I subsequently encountered Bohm in a class at Brockwood School when I was considering teaching physics there; this must have been near the end of his life. I digress and



Synchronicity, 2010



New Science, New Paradigms, 2003

regress only to convey a personal sense of implicate order, an invisible web of interconnection in time and space before we all got hooked (up) on the explicate worldwide variety. I shouldn't be too dismissive of the internet, however, for thanks to it I discovered the Pari Center, now temptingly close as in 2001 I had moved to Switzerland to train as a Jungian Analyst.

My first trip to Pari was to attend David's *New Science/ New Paradigms* course in July 2003 with my Jungian colleague, Brian Stevenson. By now I was somewhat in awe of David, and therefore apprehensive about meeting 'The Great Man' (my moniker, not his!). I'm happy to report that my anxiety immediately evaporated thanks to his warmth, unpretentiousness and sense of humour; I clearly shared the last of these as we were perhaps the only two people in Pari who found *Viz* magazine funny! What most impressed me about David intellectually were the breadth of his interests and knowledge—a contemporary Renaissance man if ever there was one—and his endless curiosity and creativity. I quickly realised that the Pari Center was very much a family affair as I got to know Maureen and Eleanor, and an integral part of a special village community. To this day, and my shame, my spoken Italian remains almost non-existent, yet I have always been made to feel

welcome by the residents of Pari. The place is an island of sanity in a world gone mad, an inspiring microcosm and a feast for head (Logos), heart (Eros) and stomach (*Le Due Cecche (Two Magpies)*—grazie mille!).

I returned alone to Pari in April 2006 for some mentoring from David with the Jungian Diploma Thesis I was writing. We delved deep into the Pari library which, though modest in size, surely has the highest proportion of interesting books of any collection I have encountered; as we say in Switzerland, 'klein aber fein!' David introduced me to Deep Ecology and the philosophy of Arne Næss, for which I am eternally grateful. My thesis eventually resulted in a book, *Gaia, Psyche and Deep Ecology: Navigating Climate Change in the Anthropocene* (Routledge, 2019) which was a joint winner of the Scientific & Medical Network (SMN) 2019 Book Prize. I met David Lorimer, SMN Programme Director and Editor of *Paradigm Explorer* for the first time at *The Science of Consciousness 2019* conference, and we shared fond memories of David and of Pari.

My last encounter with David Peat at Pari was when my wife, Yuriko Sato (a Japanese Jungian Analyst who I had met in Switzerland) and I attended his *Synchronicity* course in September 2010. We corresponded occasionally thereafter until 2015, and I was greatly saddened to hear of David's illness and of his death in 2017, which moved me to write a brief obituary on my website that ended with:

Our shared interest in holistic physics and Jungian psychology produced some rich interactions. He could be very funny too—his David Bohm impersonations, for example, were a treat! Somehow, I hope that, wherever David has gone, he hasn't had all his questions answered ... I miss him.

Thanks to Maureen, Eleanor, Shantena Sabbadini and many others, David's legacy and, more importantly, his spirit lives on in Pari. Yuriko and I returned there in October 2018 to attend Shantena's *Pilgrimages to Emptiness: Rethinking Reality through Quantum Physics* seminar, and again in 2019 as presenters in the *Re-enchanting the World: Narratives of Wholeness* June dialogue. We were scheduled to present at this year's June dialogue, *What is Consciousness?* but it was postponed to 2021 for reasons we are all too familiar with. Meanwhile, everyone involved with Pari deserves congratulations for adapting to these tragic and challenging times with a full programme of online events via Zoom, not least the release of the *Infinite Potential* film and related lectures.

Lest all of this sounds too much like a eulogy, as a good Jungian I must ask, where is the shadow? My impression of both David and the whole Pari project is that they have striven for wholeness rather than perfection, as anyone (else) who has proofread David's manuscripts knows! But

since that is also the goal of individuation, I find it hard to quibble with. Indeed, as Shantena wrote in *The Original I Ching Oracle*, 'It is on the edge between order and chaos that the subtle dance of life takes place' Pari has flourished on just that edge; long may it continue to do so!

Andrew Fellows, PhD, is a Jungian Analyst (AGAP/IAAP) with private practices in Bern and Zürich, a deep ecologist, and a writer. He holds a Doctorate in Applied Physics and enjoyed two decades of international professional engagement with renewable energy, sustainable development and environmental policy before moving from the UK to Switzerland in 2001 to study Analytical Psychology. He is the author of Gaia, Psyche, and Deep Ecology, Karnac Books, 2019 which was awarded the Scientific and Medical Network 2019 Book Prize.



F. David Peat

JOCELYNE ROBINSON

Who is F. David Peat? I first heard about David Peat when I was engaged in graduate work. I had come across a book by David Bohm called *On Creativity* in which an Indigenous scholar named Leroy Little Bear had contributed a foreword. I became ever intrigued by the connections that could be made between Indigenous science and Western science via Bohmian dialogues and Indigenous circle conversations. This study inevitably led me to the book co-authored by David Bohm and F. David Peat, *Science, Order and Creativity* (2005) in which knowledge of the universe and its description bore similarities to my Indigenous ways of participating, connecting to the world of nature. That knowledge is both subjective and objective in nature and leads to how Indigenous knowledge itself is more comprehensively accessible than Western scientific ways of knowing.

This thought inspired me to go on further to explore the ways that these knowledge systems might meet. At one point in my graduate work I wrote a short narrative that I called *Ekwanamo Matrix*, a creative work influenced by the notion of the Implicate Order by David Bohm. The word *Ekwanamo* was given to me by my Algonquin Auntie to mean 'breath.' Also, the word *Nesewin* is often used today to mean breath. The narrative was meant to convey metaphoric Indigenous architectural learning space. The walls are flowing walls of breath that grow and diminish according to our levels of participation in the constants of wisdom and wonder.

As an artist and educator, I was compelled to send this narrative to David in Paris, Italy. To my great delight, David responded with a generous supply of insights about the historical-cultural aspects of the history of science. Years later, I moved into a PhD where David became one of the most influential members of my PhD committee. In my thesis work, called *Algonquin Ekwanamo Matrix Project: 'A Place to Interface,' for Elders, Indigenous Scientists/Non-Indigenous Scientists, Indigenous Knowledge Systems and Western Science Systems* (Robinson, 2015), I employ the creative Indigenous architectural

learning space narrative to interface with Indigenous Scientists and Western Scientists and Indigenous Elders who have contemplated how these knowledge systems can come together. As I set out the tobacco today, I call on All My Relations to bring my gratitude to the Creator for the person I came to know as F. David Peat. Who is F. David Peat? One who rides the breath of a Trickster wave bringing wisdom and wonder across the bridges between Indigenous Science and Western Science systems and all who access the wholeness of nature. *Meegwetch F. David Peat!*

Jocelyne Robinson is a member of the Timiskaming First Nation in Quebec. Her Algonquin Anishinaabe name is Kokomisminan Dibik-kakizis Nésaywin (Grandmother Moon's Breath). She holds a Bachelor of Fine Arts from Emily Carr University, and a Masters in First Nations Curriculum in Education from Simon Fraser University. She earned her PhD in Education in the Cross Faculty Inquiry Department in the Faculty of Education at the University of British Columbia. Her scholarly work and her artistic practice focus on creating an interface for dialogue about Indigenous and Western knowledge systems. Robinson has worked nationally and internationally as a sculptor and performance artist. Nationally, she was a finalist for one of Canada's largest First Nations public art commissions for the University of Regina. Internationally, her work 'Dancing to the Songs of the Universe' was the first Canadian permanent public art sculpture mounted in Shanghai, China.



*Ad/Dressing the Calls To Calls To Action 2019
MATERIALS: Tea bags, cedar bough, bark, rope,
sage, tobacco, sweetgrass, water, tubes,
metal, cassette tape ribbons*



*Jocelyne placing tobacco near a cedar tree
before she started writing her contribution.
'As per our Algonquin ways, we lay out tobacco
to send our prayers to the creator.'*



An Idea Delocalized

GORDON SHIPPEY

Gentle Action is global. It arises out of the whole nature and structure of a particular issue. It addresses itself not just to a particular issue, such as the price of oil or the efficiency of a given factory, but also to values, ethics, and the quality of life. ... Gentle Action can also be thought of as nonlocal because it unfolds in a generative way out of many different locations to converge on a particular region.

F. David Peat from *The Philosopher's Stone*

If enough people moved the world by an inch, we could move it by miles.

F. David Peat

Back in 2000 I received an email from F. David Peat and Maureen Doolan regarding the birth of their new centre for mutual learning and creative discourse. Parallel to this, my partner Claire and I were experiencing major flooding in our area as a result of climate change and poor policy planning, as well as our frustrations with the local authority's inaction and incompetence.

My initial intention was to continue my discussion with David regarding philosophy and physics. Little did I know how things would unfold—with the convergence of two seemingly unrelated happenings—during our first visit to Pari in October 2001. It was there that David talked about the problems with a mechanistic way of thinking and the conventional approach to action, seeing every problem as if it were simply a nail that only required a hammer—an approach that more often than not, made a bad situation worse.

The problem when it comes to any system is that we only ever have incomplete information, thereby limiting our ability to predict and control; this would be true even with a supercomputer. So, any rigidity in law, policy, or action in solving problems will either be limited or ineffec-

tive, given that it impairs or inhibits our ability for *error correction, adaptation, initiative, creativity, and self-organization* and the ability to switch tracks to find creative solutions.

It was here David reasoned that delocalized problems require creative delocalized action, by a process of Creative Suspension and Gentle Action, for

if enough people move the world by an inch, we can move it by miles.

This resonated with me and my then situation. I went back that night and talked nonstop about it with Claire.



New Science, New Paradigms, October 2001



She had also noticed something about the village, for unlike the UK, where communities were more alienated and fragmented, here in Pari neighbours knew each other; the community was more cohesive and there was a greater sense of mutual aid. Emerging out of this was a sense of trust to the point where front doors often had keys left in the locks. Claire suggested we try to put this delocalized action into practice, using the flood issue at home as a way of making an opening.

Upon our return we went around knocking on neighbours' doors, to introduce ourselves: 'Hello, we're your neighbours.' This simple act of getting to know one another's problems made it easier to organize ourselves as a community, which in turn led to subtle, do-able changes that improved living conditions, as well as engaging in problem solving, in a free and delocalized way with many others beyond our local area. Rather than complying with or waiting for authorities and external agencies to act and organize us into some restricted community council, we allowed the organization to emerge organically, applying David's method of Gentle Action—at first confined to a few streets and then after 2005 to nodal groups across town, from which we began:

- Developing informal networks of neighbourhoods and individuals across town working on a horizontal basis; allowing individual contributions both creative and critical to constructively interfere; changing our environment incrementally, with mutual aid being of central importance
- Creating organic neighbourhood councils with a few basic guidelines, having formal and informal meetings all on equal footing, free from bureaucracy and local authority interference
- Looking for multiple creative solutions to problems

- Gaining our independence from external agencies so that we were in the best position to help others in a more spontaneous and flexible way
- Saving an old Methodist church from demolition by securing EU funding, while converting part of the church into a multicultural community centre
- Building a network of groups or nodal points across town for mutual aid which act, when required, as a third party for settling disputes
- Creating a free clothing bank and bookshop for those who were in financial difficulties (especially in the wake of the economic crash of 2008 and now 2020)
- Challenging the local authority, government policy and external agencies when communities felt threatened
- Not clinging rigidly to any forms but keeping networks and organizations fluid
- Encouraging a period of mindfulness or creative suspension, so as to not rush blindly when presented with a problem
- Doing away with regional boundaries, allowing the subtle or small iterative actions of many individuals to connect across a region and couple together so as to induce delocalized *constructive interference* (Gentle Action) leading to an amplification or ripple effect

By the time our group disbanded, we had developed so many coherent networks of friendships that we could quickly come together again at a time of need, usually in an informal way—kind of like a flash mob. This informality and flexibility inspired others to organize, working with us or alongside us. Some were worried that these groups would eventually dissolve over time. However, this was not a problem as long as we maintained a coherent sense of community, for we were then better able to self-organize and apply delocalized action over a region. The process of Gentle Action has the potential to act as a midwife, guiding and modulating our global cultural shifts from the bottom up. This will only occur if enough people recognise it as such and take it seriously. We do this by nurturing a culture that is more mindful of both our fallibilities and our capabilities, so as to be more creative, more critical and above all to *learn more quickly from our mistakes*.

I owe so much to F. David Peat, Maureen Doolan, Eleanor Peat and the people of the hilltop village of Pari, Italy. The ripples they created have touched so many lives, and they in turn touched others, the world over. In that sense David's legacy continues.

Gordon formerly worked for the nuclear industry (Sizewell B power station, UK), however as the result of an industrial accident he switched careers to begin working with people with disabilities and later with children with autism.

He continued to pursue his personal interest in physics, the philosophy of science and the work of David Bohm. He came into contact with F. David Peat, who invited Gordon and his wife Claire to the village of Pari. This resulted in a radical shift for the couple who became involved in the process of what David called Gentle Action (aka non-local action or even non-geographical forms of subtle action). Gordon and Claire encouraged their neighbors to become more socially, economically and politically conscious.

This led to a flowering of groups, associations and organizations across their home town of Middlesbrough in the north of England. They found that Gentle Action was not just a tactic, but actually a way of seeing the world.

He is a member of the Pari Center Board of Directors.

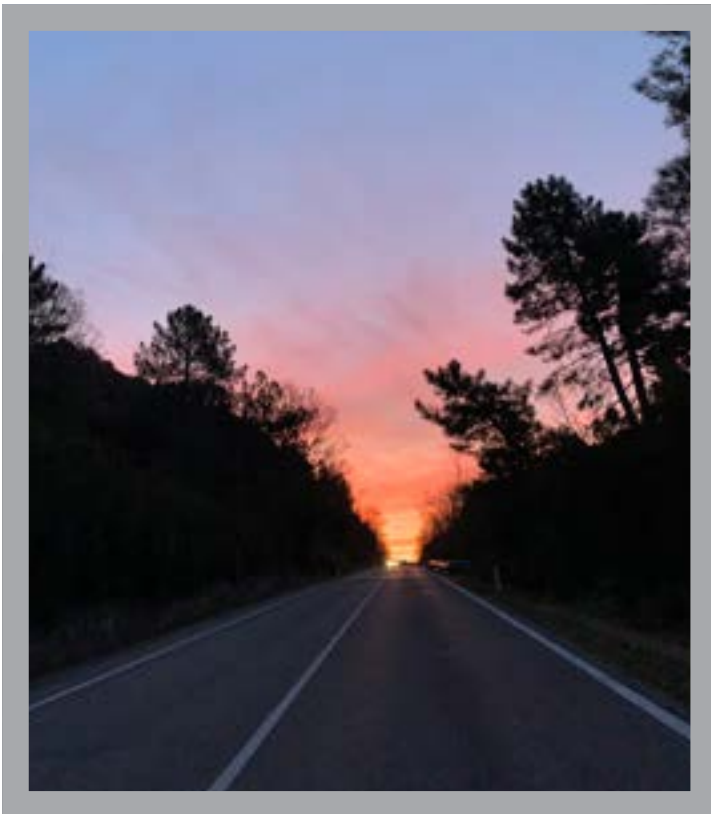
My Story of Dr F. David Peat

MARILYN A. RAY

I remember Dr F. David Peat so well and with profound appreciation for his personhood, scholarship, and the program of study that I attended with my then doctoral student (now Dr Todd Swinderman) at the Pari Center for New Learning in Pari, Italy in October 2003.

We were from the College of Nursing, Florida Atlantic University, Boca Raton, Florida, the home of the first Max Planck Institute for Neuroscience in the United States. After being welcomed by Eleanor Peat in the Tuscan town of Grosseto, Todd and I arrived in Pari, a beautiful hill-top medieval village. For my accommodation I chose the lovely hotel where I could look out from my window onto the walkway and see the streets and windows filled with bright red flowers, geraniums, I think, and where the sweet proprietress loved to ask me for minor back rubs, calling out 'Dolore, dolore.' Todd chose a small home, close to the centre of the village. I think Pari must be the first place where architects in the modern era learned about designing town homes! That afternoon, after settling in, Todd and I walked to Dr Peat and family's village home. Since we were the first nurses to attend the Pari Center, Dr Peat was sceptical as to why nurses would be interested in the new scientific worldview, questioning us that Sunday afternoon as he peered over the counter separating his kitchen and dining room.

Relational communication was central to Dr Peat's learning and teaching style and it extended to his family. At Pari, our group recognized the appreciation that Dr Peat had (and we had) for his wife, Maureen Doolan, and his daughter, Eleanor Peat. Both did so much planning to keep our programme on track in the Learning Center, and all the memorable activities we enjoyed in the village of Pari in the evenings. Maureen even prepared delicious





Marilyn with her student Todd Swinderman

meals in their home every day, with special wines—both lunch and dinner! At mealtime, our occasions together were filled with much sharing, friendship, lightheartedness and fun. We all loved the comradery.

Dr Peat's inspiration and creativity were remarkable; they impacted my career both before and after my visit to Pari. The first morning, at our initial class, after putting stick figures facing each other on the flip board, he asked our amazing multitalented group from different parts of the world, 'Where is the science and where is the art?'

Relationship was the key.

We all imparted where we were from and what we did and what we would like to learn and do. Todd was interested in Informatics and Artificial Intelligence for application in nursing and healthcare organizations. I shared that I was and would like to continue teaching Philosophies of Science in our PhD program, where I had incorporated central conceptual tenets of the new sciences of wholeness, complexity, chaos and the quantum in my course, combining these with research on the science and art of caring in hospital cultures. I recall using Briggs and Peat's book, *Turbulent Mirror* (1989) and other new science books, and adapting the ideas to real world topics, such as, the magnetic appeal of a concept I call *relational* self-organization in the nurse-patient relationship, as well as diabetic and cardiac morbidities, complex bureaucratic healthcare systems, electronic technological and economic challenges in healthcare, education, social conflict, diversity and transcultural nursing, humanoid robots, and emergence, to name a few (*Nursing, Caring, and Complexity Science: For Human Environment Well-Being*, Davidson, Ray & Turkel, 2011). Continuing the adaptation, inspired by Drs Peat, Briggs, Bohm, Goodwin, Rogers, and others, I have worked on my Theory of Bureaucratic Caring as a holographic theory, which now is supported in part by Dr

Peat's ideas from *Gentle Action* (2008). There was also the work I did with my colleague, the late Dr Alice Davidson, who is recognized as the first complexity theorist in nursing. Her post-doctoral research focusing on aging and the complexity of elder-living environments was overseen by the Director, Yaneer Bar Yam, of the New England Complex Systems Institute, and Dr Lisa Conboy, a sociologist from the Harvard Medical School.

In one of our group discussions in Pari, when we spoke of both science and art, especially art and aesthetics, I remarked that Florence Nightingale, the 'mother' of professional nursing, shared in her 1860 publication that 'Nursing was the finest of the fine arts,' illuminating the beauty and power of relational and spiritual caring to assist the ill, wounded, and suffering. Over the course of my week at the Pari Center, Nightingale's words were lived out; some participants required of me that I apply my nursing skills: holistic caring—body, mind and spirit. Dr Peat was deeply moved and asked me, as we were celebrating at the vineyard on the last evening, 'What happened here at Pari this week?'

Dr Peat experienced a deep sense of wonder, kindness, and gratitude. I call it, in the words of the philosopher, von Hildebrand (1965), 'tender affectivity'—the voice of the heart. Also, I witnessed that 'tender affectivity' as the moon shone on him as he held with love his two grandchildren; and again when he walked Todd and me to our bus to say farewell on the final day in Pari.

These are precious moments to remember!

Marilyn A. Ray, RN, PhD, FSFAA, FAAN, FESPCH, FNAP is a Colonel (Ret.), United States Air Force Nurse Corps and Professor Emeritus, The Christine E. Lynn College of Nursing, Florida Atlantic University, Boca Raton, Florida, USA.

F. David Peat: Mentor, Maestro, Magus. *In memoriam*

MIRYAM SERVET

Iwant to think of David dancing happily within the implicate order, in that other dimension of mystery, in the same creative act as the Big Bang, and of the significant and small things that make up the reality of those of us on this side of infinity.

I want to think of him and forget that he is gone, that his body has vanished into the air, and that we will never see each other again on this temporary journey that we call life.

F. David Peat was, is, and will be more than David to me and I'm sure also to everyone who got to know and was inspired by him. If there is one thing that makes me happy it is the feeling of immediate recognition and connection with David from the instant I set eyes on *Synchronicity: The Bridge Between Mind and Matter*, which was the first of David's books that fell into my hands. It happened

on a flight from London to Madrid some time in the late 80s. Decades later, in our shared adventure of *Journeying to Turtle Island, a never ending quest into Native American knowledge*, I took this photograph that reflects, like no other, the subtle dance that blurs the perception of matter.

Of David's many virtues, what I loved most was his childlike disposition towards joy, and an admirable capacity for delight in the pleasures of being alive. For that reason, I want to remember him like this: dancing between worlds, choreographing steps and gestures of true gentle action, synchronizing experiences and transmitting that wisdom that time recognizes as its own, and the universe absorbs and projects on its readers, friends, relatives and close family: lovely wife Maureen, children and grandchildren, whom David loved and treasured above anything else.

Atoms do not seek eternal rest, and David's energy



Scene from Journeying to Turtle Island



Art, Science and the Sacred, 2008

dances at this moment, invoking his memory and proclaiming to the four winds everything that confirms his everlasting essence.

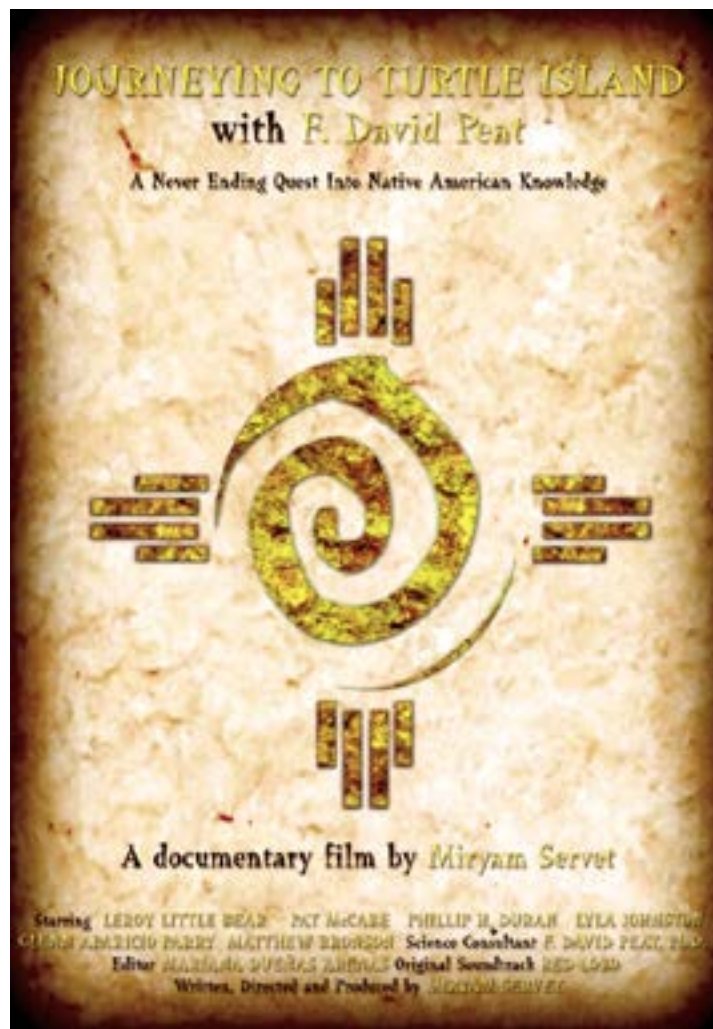
Lastly, if *chance pathways* have brought you to these lines, I encourage you to read David's books, travel to Pari in Tuscany, spend some time there in that magical medieval container called the Pari Center for New Learning, give his loved ones a hug, laugh, eat and raise a toast to him. Above all, do not stop wondering and marveling at the mysteries of life. Celebrate it, as he did while he was among us: simplifying existence, being gentle with all your relations, and loving and respecting nature.

Journeying to Turtle Island

When I read David Bohm's works I began to say: hey! Here is a scientist that's saying the same thing, or similar things, to what my people are saying and what I've been saying about science. So I kept saying at the back of my mind: could it be great if I can meet the man?

Journeying to Turtle Island, Leroy Little Bear

In 1992, Leroy Little Bear and David Peat approached David Bohm with an idea to organize a meeting between Native American elders, quantum physicists and linguists to engage in dialogue about the underlying principles of the cosmos. The Fetzer Institute sponsored that first dialogue and a few months later, Bohm died in London. The dialogues between scientists and Native American elders continued to be sponsored by MIT until 1999, when SEED began sponsoring these historic annual gatherings



in Albuquerque, New Mexico.

Two paradigms collide, and two worldviews intersect in *Journeying to Turtle Island*. But the real challenge of this audiovisual journey is to approach reality from Native American and Western perspectives, in order to find out **on which side (or both) we are really on**. Native Americans believe that white people have *hard minds* and don't live in the *full expanse of reality*.

But what really matters: **If this is true... What can we do about it?**

Sharing F. David Peat's journey to Turtle Island, and this 'coming to knowing' audiovisual experience, has been a real privilege for me, but also a quest in search of a new way of thinking by exploring science from new perspectives, in an edifying, creative and meaningful understanding of reality and life.

Miryam Servet

Miryam Servet (writer, producer, director) was born in Spain but has lived in several countries. She has worked for a number of film & television companies, such as Canal 11 (Mexican Public Television) and has directed and produced many environmental programs (documentaries, reports and news) for Greenpeace and Oceana. Journeying to Turtle Island, with F. David Peat, was her first and only one-woman band independent audiovisual adventure—completed in 2010. She has also published two novels: Un faro sin mar and Beniyork.



Reflections on the Pari Center

ERIC WEISLOGEL

I had the great good fortune to visit the Pari Center in September of 2004. I had been working at the time for an organization that, among other things, managed an international grant program aimed at promoting the constructive engagement of science, religion, and philosophy in pursuit of the ‘big questions.’ I can no longer recall how the work of the Pari Center came to my attention, although it may well have been through the writings of David Peat. However it happened, I came to think that what David and Pari were doing was sympathetic to our own mission, and the Pari Center was invited to apply for one of the three-year grants we were offering. Typically, these grants went to colleges and universities, but it seemed to me that our aims required getting ‘outside the box,’ and I believed the Pari project and David’s vision would open up some much-needed new perspectives. Pari was successful in attaining one our grants, and thus I was able to get to know David at the annual conferences our program organized.

Eventually, though I was able to satisfy an ever-intensifying desire to visit Pari. It turned out to be an experience that had a profound and lasting effect on me.

My visit got off to an inauspicious start, however. I had business to attend to prior to arriving at Pari. I flew into Rome ... but my luggage did not. I was there a couple of days, each day checking with the airlines for the whereabouts of my suitcase. No luck. I had to move on to Naples, where I was a guest at a Dominican Priory. While there, I got word that my luggage had arrived in Rome, so I contacted the airlines to have it sent on to Naples. No problem, I was told. I was starting to feel a need to freshen up the wardrobe, though, to the point I inquired whether my Dominican friends might lend me one of those nice habits they wear. (Apparently, that goes against the rules). Business finished in Naples, but the luggage still had not arrived. It was time to move on to Pari, where I arrived to a very sympathetic Maureen Doolan, who offered to

launder the clothing of this person she had never met. I am sure it was to her benefit as well as mine because these clothes had gotten quite an Italian workout thus far and may have been a bit ‘ripe.’ But what a kind and generous welcome!

The discussions that were held that week—with scientists, artists, philosophers, and creative thinkers of all sorts, had my mind and imagination buzzing. I encountered an endeavour that I believed would come to have an influence far out of proportion to the size of this lovely little hilltop village. I felt inspired to think more deeply about my own project, to push the boundaries of the transdisciplinary work I was doing. The comradery among



*David receiving the third Metanexus award
on behalf of the Pari Center, 2006.
Dr. John Templeton Jr of the Templeton
Foundation, David and Eric Weislogel of the
Metanexus Institute*

the participants was warm and supportive. I so much enjoyed our large feasts (the *cinghiale*, especially!). After one delightful meal there was the offer of an after-dinner drink. I had developed a little taste for limoncello and I asked whether it would be all right to order one. Maureen, with a wry smile, opined that maybe that was a bit 'light-weight' and that I might want to expand my horizons. Well, what should I have instead? Grappa, she said. I had never tried it, so I was game. And after a challenging first sip that evening (Maureen enjoyed my reaction more than I did), I've come to have an appreciation for that libation as well. Just one more thing to be grateful for!

I was so impressed by the work that David and his colleagues were doing that I came to think my own efforts were being constrained by the traditional form of institutions in which I was working. I reached out to David and Maureen, telling them of my worries and my struggles to do something transformational. I told them of my admiration for their work and that I might be looking to do something similar—outside of the constraints of the usual institutional structures.

In an act that I came to realize was of unparalleled compassion, David and Maureen stopped me immediately from romanticizing their life and work. They shared with me their struggles and anxieties, the sacrifices they made, the costs of pursuing this vision. They wanted me to know they believed in the work, but that there is a price to be paid to pursue it, and that I should consider very carefully before making any radical moves.

Now those of us who have visited Pari, I think, believe that it is all a bit of beautiful magic! So peaceful. So open to creativity, trust, experiment, wonder, and imagination. The place and the people make you believe that anything is possible. And that's exactly right! But those of us who have



Eric, Arnold Smith, Alison MacLeod and David, 2004

benefited from Pari ought to realize how much of an act of generosity the Pari Center really is.

I am forever grateful for the kindness and compassion and inspiration and understanding that David and Maureen and all the people I met at Pari bestowed upon me. Alas, I have not been able to return. I deeply regret that I did not have more opportunity to learn from and work with David and Maureen—it's something I think about all the time. I regularly find myself reminiscing about Pari and missing David. One of the few non-family photos I have in my campus office is a picture of me with David, Arnold Smith, and Alison MacLeod. I like having these creative people looking over my shoulder.

So thanks for all you've given me. Here's wishing you all many more happy, healthy and creative years!

Eric Weislogel, Ph.D., is Visiting Assistant Professor of philosophy at Saint Joseph's University in Philadelphia, PA (USA).



Life with Pari

JOAN BENEVELLI BARTLETT AKA 'GIOVANNA'

I first came in contact with David Peat and the Pari Center in 2002. As the educational psychologist at a very competitive private prep school, I faced challenges which seemed to cry out for what the Pari Center offered. Students were under constant pressure to be accepted at the best universities. Parents expected results and held the school responsible if their children did not meet their expectations. The teachers wanted to teach their usual curriculum. Kids would come to me crying when they failed a test. Parents complained about the unfairness of their children's grades. Teachers complained about parents demanding special accommodations for their children. Ethnic diversity was one of the school's basic philosophies, but members of the various ethnic groups represented in the school's student body often complained that others were unfairly given special treatment. The administration just wanted to appease everyone.

When a colleague told me one day that she would not want my job for a million dollars, I realized the depth of the school's problems. I loved helping students who needed various kinds of support, but I found myself spending most of my time as a mediator and troubleshooter for parents, students, teachers and administrators. Something had to

change. Everyone with whom I worked was trying their very best, but in the end everyone was out for themselves.

I realized that what was missing was a sense of community. So I wrote a proposal and was given funding to work with David Peat and explore his deep Jungian connection to harmony, community and pathways to wholeness.

When I showed up at David and Maureen's house during the summer of 2003, David and I sat on their balcony, taking in the view of the hills of Monte Acuto as had so many before me. We talked about my project and my plan to discuss six of my most interesting cases with his friend, Dr Elena Liotta. As a prominent psychoanalyst involved in education, administration, and such problems of contemporary society as the relationships between individuals and groups, she seemed just the person to help me.

Dr Liotta was energetic, inspiring, and a deep thinker. Having prepared for our sessions by reading her book, *Educare al Sé*, (Self-education) I knew she would be the perfect guide. After a few days in Pari I left to move in with Dr Liotta and her partner on her farm in Orvieto. We spent a week together talking about my cases, eating well, and getting to know one another as both human beings and professionals.

I returned to my school that September and organized a series of meetings with teachers and administrators to explore how to create a sense of community around our students. Instead of trying to control their behaviour, thoughts and emotions, the focus would become the natural strengths of both students and parents. Feeling became equal in importance to thinking. The goal for administrators, parents, students and teachers would be to realize that true knowledge often comes from within a person rather than from an outside authority.

I saw the various factions at my school as an orchestra and my job as resembling that of a conductor. In the last issue of *Pari Perspectives*, Genny Rabazzi quotes Italian conductor, composer, pianist and activist Ezio Bosso:

An orchestra is a perfect example of the ideal society... you don't play better in order to undermine your neighbour; you play better so that he will play better.



Since that first summer, I have visited Pari almost every year. The experiences have enriched my life both professionally and personally. My school recognized this and gave me two more grants for workshops. An obvious follow-up to my work with Dr Liotta was David's *New Sciences/New Paradigms* course during which we discussed meaning and values, perception, and world views.

As important as these experiences were, they were only the tip of the iceberg. David and Maureen practised what they preached, and the intellectual side of my projects was balanced by being with them and being in Pari. They hosted fabulous group meals in their home on via Capucci where we continued our discussions outside the classroom. (I will never forget that mussel stew.) David and Maureen truly believed in community.

Tasty meals were also prepared in the community centre by the women of Pari. These women and all the other citizens of the village became integral parts of the Pari Center even as the Pari Center became an integral part of the village. This, of course, is entirely appropriate since Maureen and David always saw their work as a part of a larger community. John Donne's 400-year-old poem, 'No Man is an Island,' could have been written about Pari since interconnectedness and interactions are essential in society. No one can live well in isolation. In a tiny village like Pari everyone's trials and tribulations are known and shared with everyone else. Time and time again I saw how this deep sense of community strengthened both the village and the Pari Center. This is how the Center evolved and thrived and how it became what it is today, an amazing place to live and work and hang out and develop intellectually and professionally.

Over the years, I have stayed in a variety of houses in Pari. Maureen and Eleanor are there to help me organize

my visits. I love their family. Like magic, Eleanor always seemed to put together fabulous events at the last minute and included me in them. She is a master organizer and a worthy disciple of her father and mother's work of gentle action, pulling together the village and its visitors. It has been a joy to see her and Andrea's family grow and expand. I remember when Carlo (Eleanor's father-in-law) renovated Podere Vignali: when Chiara their daughter was born; and then Vittoria their granddaughter. When James and Alessandro were little and now substantial professionals. I always knew that Andrea was an IT person, but until *Pari Perspectives* I never realized he was a computer design genius. Separately and together, Andrea and Eleanor are amazing people.

Whenever I get back to Pari, I always look forward to my first beer at the bar with Maureen. Besides being a generous friend with a wild and wonderful sense of humour, Maureen is a literary talent. It is hardly an exaggeration to say that her short stories would be worthy of *New Yorker* magazine.

Licia, an important part of the village, has passed away and I miss her terribly. She always welcomed me



in her little store. Although it seemed chaotically disorganized, she could find anything at a moment's notice. I am overjoyed that Roberto, her nephew, has successfully opened his shop and has become the supermarket for the village. I look forward to seeing Emilia in the Piazza and visiting with Roberta at Casalmaggiore or lunching with her at her friend's agriturismo. In the past, before Giulia passed away, no visit to Pari would have been complete without taking a long walk with her and Franco. Sandra and Barbara at Le Due Cecche, with Patrizio and Antonio, provide a venue to reinforce friendships and continue conversations in a warm and friendly restaurant setting. Tommaso, the president of the Sette Colli when Maureen and David started the Center in 2000, realized they and their ideas for the Center were positive additions to the village. It is a pleasure to see Tommaso and Luciana with Tancredi (their grandson) when I visit.

I could go on and on. But to put it simply, I just can't wait to get back and have a drink at the bar with Maureen and catch up. That's where I would like to be right now.

Joan Benevelli Bartlett is a psychologist, learning specialist, and lecturer who has worked at every level of education, from kindergarten to graduate school. She did her post-doctoral work in clinical psychology, specializing in the psychotherapy with young adults. Guiding her interactions with people around the world is the philosophy that all human beings want to develop their individuality while feeling part of a social network that appreciates them and acknowledges their worth.

Community is an Ongoing Story: A Living Myth

Written with love,
INGRID JOY BROWN

I met F. David Peat, PhD, in Portland, Oregon, USA, in the 1990s before his physics lecture to an audience of a few hundred people of which half were teens from my daughter's high school. The teens waited noisily, ready and armed with prepared questions. I went with a friend into the lobby looking for books. A man sat next to the book table wearing a striking but rather mysterious looking hat, black, if I recall rightly. I did not know he was the author/speaker. We browsed with interest through his books. I struggled with reducing my selections and so made the wonderful mistake of asking the man in the hat's advice. He replied that *this* book was a great one to start with but then *this other book* was better if ... and so on until I confusedly left the table loaded with books as I rushed back to the lecture hall. I was soon amused to see the lively man from the book table introduced as the author and featured speaker Dr Peat.

A few years later, I wrote a short thesis exploring process-oriented psychology, dreams and paradox. I contacted David. He agreed to an email interview on the topic of paradox. In 2010, I contacted David again due to my interest in community, myth, and depth psychologies, as I recalled his passion for his community in Italy. He enthusiastically invited me to visit Pari, which I did several



times because of his and his family's gracious hospitality. I felt so inspired by the Pari community that I subsequently based my dissertation from my experiences from a depth psychology perspective, titled, *The Death and Rebirth of Pari: Globalization of an Italian Village Community*.

There are so many things I love about Pari. One of the early things about the village that flirted with me were the doors and door knockers and the myths and stories they hinted at. I took countless photos of the doors, door knockers, handles, including iron rings and nails embedded in the stone walls. Below is one of my favorites because it reflects on the farming history of Pari.

I heard wonderful stories of donkeys that lived in stables inside the village of Pari as well as outside its walls. Nowadays, motorized vehicles have replaced the donkeys. However, donkeys are well suited to help with farming chores and carrying burdens up and down Pari's steep hills. Only five or six decades ago, they also provided transportation. And they are cute. I want a donkey.

There are stories in the structure of its walls. Ancient stones with fading but still visible pagan carvings helped create a wall in the piazza at the centre of the village. These reminded me of the Etruscans, a pre-Christian culture who lived in this area. Perhaps these stones were reused from ruins of Etruscan temples and walls to build an early Christian church somewhere nearby, then carried from those ruins to help build this village. It is one way I can begin to grasp the length of settlement in this area.

Additionally, the village doors carry their own stories of the villagers who lived here as well as those still here; entryways to family and community. Each doorway evokes memories of many generations of individual, family, and life in this community. These memories reach deeply into the hearts of those who feel those connections.

Fascinated by the personal histories and by the symbolism of the village doors and their holographic resonance of Door, as archetype, I made it my personal goal to photograph every door in the village. Sometimes, instead of photographing entire doors, I focused on where hands have touched, the personal, the unique, and the intimate. A deep kind of beauty. Often, doorknobs and door knockers were handled so often for so long that the metal looked soft as if made from clay. Doors protect what is inside. They shield from public view what is personal. They define the individual from the community within the community. I knew that when a door opens and one steps over the threshold, a unique world comes into being with a mercurial shift in perception, feeling and awareness. I perceived the personal, intimate, and the individual in the objects and symbology represented in the outer faces of the village doors, yet they are the community. And I wondered about each story.

*

I learned so much from Pari. I learned that community dynamics are complex, more so than I expected, and challenging but often lovely and always lively. Real community is a container with incredible strength to contain conflict, but it seems to me, it has neutrality towards harmony; community is about ongoing engagement not necessarily agreement. We say we wish for harmony but only until we disagree. This is part of the complexity of balancing one's individuality with being part of a community.

There are many dynamics that shape a community's atmosphere, or one may say, it's 'personality.' Farming communities, such as Pari, formed around the cycles of nature, to which religious and cultural events are often linked. These cycles vary in lengths but recur on a regular basis creating a rhythm in life. This feeling of living in rhythm within community impacted me as a felt sense. It felt as if I were carried along effortlessly. That imparted a feeling of harmony. Perhaps harmony is aligned more to living in rhythm than to human interactions. Not only does the community function in rhythm but the village of Pari is built in a rhythmic spiral pattern. The first time I drove into the village, I thought there were two piazza bars as I did not realize I had driven in a circle and was seeing the first one again! I laughed when I realized my mistake, but it gave me cause to reflect on how adapted I am to life in an artificially linear world. Living in rhythm, moving in spirals, is enlivening and enhances enjoyment of life in a harmonious way. By participating in the natural rhythms of nature, we can experience the joy of feeling in tune with Earth as one of her life forms amongst many.

When one is part of a community, one is connected to others. In mythology, connection is a manifestation of the energy of Eros (Cupid). Eros is an archetypal pattern of connection. Connection in community also means everyone knows everything about each other or at least a lot, whether factually true or not. My experience is that although community stories can be enhanced to the point of fantasy, they often have an underlying feeling toned essence that contains truth. Community is a storied existence, not for the weak hearted, yet it also provides a deep sense of belonging that is precious. The title of this piece is based on my experiences in Pari: 'Community is an ongoing story: a living myth.' Community is dynamically alive; it grows, changes, sickens, heals, shifts, transforms, and eventually it dies, perhaps to be reborn in another form.

Part of my efforts in Pari was as a phenomenological study into the underlying activated archetypal patterns at play in the community. From that, I sought to understand the dynamics shaping Pari towards the future. Shifts in which archetypal energies are activated within ourselves but also within our communities happen due to all kinds of events, such as the catastrophe of Covid-19. Community is dynamic.

Joy Brown (aka Ingrid Joy Brown) wrote her dissertation titled: The Death and Rebirth of Pari: Globalization of an Italian Village Community, a topic spurred by her intense interest in and love for community and engagement with Pari. She completed her PhD in Depth Psychology at Pacifica Graduate Institute in 2016. Current interests are self-study while completing a post-doc interning in a San Francisco Bay Area high school towards completing requirements for California licensure as a psychologist. Her background is an intertwining of entrepreneurship, business, and varied depth psychologies, all spurred by curiosity of different worlds of experience. Joy Brown lives in San Francisco, with her partner and husband, David Meek, newly retired from Federal service.



The Heart of Pari

MANFRED KRITZLER

What is the heart of Pari for me? Not easy to answer. Over the last ten years I've been to Pari many times. Why? Whenever I came back to Germany my life changed, often in a small, but sometimes in a very profound way. Looking back it was always that a certain framework that was engraved in my unconscious mind came to the surface, became weaker and sometimes dissolved fully. Conditioning changed more and more into freedom. How could that be?

Could you ever imagine that there is a little village embedded in the beauty of the Tuscan landscape, where the inhabitants live their rural life in medieval houses. It seems to me they have lived forever in a similar way, since time began. And in the same place you find a gathering of the most sophisticated people I ever met, living for some days in the apartments of this rural people, emptied to accommodate foreigners who come from all over the world, speaking different languages and having different skin colours.

It might have started with quantum physicists, but today you also can meet Jungian therapists, indigenous people from North America and South Africa, people teaching Goethe's science, painters, artists, and others with different cultural and professional backgrounds. What all of them have in common is an openness for a change of perspective, from separation to wholeness, from certainty to uncertainty.

So it happens in Pari that I have started the day with an early Yoga session provided by a local teacher, had breakfast with a Jungian analyst from Brazil, a Blackfoot woman from Canada and a quantum physicist from Spain. After breakfast a nine-year-old girl from Romania took my hand, and before the meetings started showed me Pari in a way I had never before seen it. Followed by running up the hill to the seminar rooms with a Californian lawyer in his eighties at a speed with which I had problems keeping pace.

Then we had a meeting for three hours about the Double Slit experiment, Quantum-Entanglement and hidden variables, following through lunch time by a dialogue about what Jung's Archetypes mean. In the after-

noon a female painter from Great Britain shows her work. The dinner brings us in contact with a guy from Australia talking about Henri Bortoft and his book about Goethe's science. This is followed by disco music in the central piazza, starting at 9:30 pm, not with old fashioned music, but with contemporary popular songs so that the youth of Pari joined in and danced together with the people of the Pari Center—aged from their late twenties to the mid-seventies. Where else in the world do you have people aged between 16 and 85 on a dance floor at the same time?

And what can you do in your leisure time? Besides a lot of touristic possibilities I enjoyed stone balancing next to



the river Farma, introduced by an English instructor.

This is Pari, fully open to life in its diversity, leading to a microcosm with synchronicity in the backpack.

Years ago, in one of his seminars, David Peat tried to explain chaos theory with the story of Rosa Parks, a young black woman who refused to give up her seat in a bus for a white passenger in Montgomery Alabama in 1955 which, in time, resulted in a black President of the US. The defiance of Rosa Parks sparked the Montgomery Bus Boycott. Black people no longer took buses. They walked to work and school. Suddenly one of the participants of the seminar, an American Professor, stood up and said: I lived as a child in Montgomery when this happened. The problem was that my parents had to drive by car to pick up the black people at their homes. Otherwise we had no home help and had to do the domestic work ourselves. Isn't it remarkable that, although there are such a lot of other examples of synchronicity that were related, David Peat told this story when a seminar-participant had experienced it.

So again, what is the heart of Pari?

Perhaps one way to describe it would be to look at it as if it were a plant. For me the nearest example would be a hawkbit. It has very deep roots, yellow blossoms and spherical seeds. Resilience, beauty and fragility united in one crop. A symbol for life in transiency. A hawkbit in the German language is called *Löwenzahn*, 'the tooth of a lion.' Combined with the English bit of a hawk, it means universal strength combined with high intuition.

For me, Pari brings together the feeling of being home, warm and comfortable in an ancient village with its traditional workflow and highly sophisticated people from all over the world. It is like sitting in a cosy little room with huge open windows letting in knowledge and what is beyond, sometimes both in the same moment.

So the heart of Pari might already be shown in its name, meaning 'in balance.' In balance with the inhabitants, the lecturers, the organizers, the guests, the surrounding nature and its inherent spirituality, for life as an undivided organism.

I am so grateful for being occasionally a part of this unique centre, which is for me the manifestation of 'think global-act local.'

Manfred Kritzler was born in Nürnberg, Germany. He was a partner in a German tax consultant firm in Stuttgart and a member of an international group of chartered accountants. He specialized in inter-national taxes and transferring firms to the next generation. Having left the partnership some years ago, he is now a self-employed coach based mainly on David Bohm's holographic worldview. Manfred is presently in the process of creating a workshop with the title, 'Trust in the Unknown.'



The Possibility of Freedom

PAAVO PYLKKÄNEN

Those of us who live in the cold climates of the North dream, from time to time, about moving South. I am like that and David Peat was like that. The difference between us is that he actually did it! One nice thing about this is that he set up the Pari Center for New Learning, which provided an opportunity for his colleagues and friends to visit Pari for seminars. As everyone who has taken part in these seminars knows, there is something quite unique about having a meeting in Pari. The beauty of the natural environment and the old buildings of the village is overwhelming, helping to open your mind for new explorations. The seminar participants feel integrated into the life of the village, especially in the evenings, when we convene at the restaurant, often with live music.

An important aspect of the legacy of David Peat is his sense of humour and spirit of delight. This is a particularly important quality in those explorations connected to David Bohm's work, which were central to Peat. One important theme in this work is the possibility of freedom—freedom from restricting paradigms, authorities and our psychological confusions, whether individual or collective. We yearn for freedom and yet we so often find ourselves trapped in one way or another. I always felt David Peat recognized many of these traps and avoided them by not taking them too seriously, combating excessive solemnity with humour. He was not easily hypnotized by the many gurus of this world, but would still listen to and engage with their ideas with his playful creativity. He was a free and joyful spirit and showed the rest of us the way. Bearing in mind this aspect of David Peat's legacy will no doubt help the Pari Center flourish in the future.

Much of this approach is captured in Bohm and Peat's book *Science, Order and Creativity*. I used the book for many years as the textbook in my 'Creativity and Science' philosophy course at the University of Skövde, Sweden. I often witnessed how reading and engaging with the ideas in the book was a life-changing experience for many of the students—something that tends to be rare in academic contexts.

Paavo is Senior Lecturer in Theoretical Philosophy and Director of the Bachelor's Program in Philosophy at the University of Helsinki. He is also Associate Professor of Theoretical Philosophy (currently on leave) at the Department of Cognitive Neuroscience and Philosophy, University of Skövde, where he initiated a Consciousness Studies Program. His main research areas are philosophy of mind, philosophy of physics and their intersection. He has in particular been inspired by the physicists David Bohm and Basil Hiley's interpretation of quantum theory and has collaborated with both of them.

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In Gratitude for David Peat

LEILI K. FIRST

I first met David Peat many years ago when I was eager to join an online degree program to pursue a PhD. He was teaching a class called ‘Art, Science and the Sacred’ which appealed to me as a combination of subjects with a potentially interesting intersection. The course title was intriguing, as was the syllabus, the reading material, and above all, its creator, Dr F. David Peat. Trained as a theoretical physicist, it was clear from the beginning that his broad-ranging interests could not be captured in a narrow silo of knowledge—he could see interrelationships among many kinds of information and knowledge, each expanding and enriching the others.

I thoroughly enjoyed the challenge of reading new materials, viewing artwork and movies, even listening to a variety of music, but found the constraints of my job, volunteer work, and caring for my elderly mother made it too difficult to keep up with even modest deadlines for coursework. No matter how much David encouraged me to stick with it and finish the course, I was unable to do so at that time. However, a couple of years later, my changing circumstances allowed me to formally enroll in the program and devote full time to my degree work—I was in heaven! I had longed to go back to school and pursue a PhD, and my mother (Dr First, a dedicated professor of economics) was delighted and fully supported my decision, so I was off and running to become Dr First the Second.

I am a long-time practitioner of Sufism, an inner path of self-knowledge, and have always had a strong interest in the sciences, having gathered a background in chemistry in my various academic pursuits. As my school of Sufism especially honours and respects scientists, particularly Albert Einstein, and the scientific approach to knowledge, my curiosity was piqued by the intersection of scientific and spiritual approaches to understanding the nature of existence, and this is where I wished to focus my academic efforts. As a mature student, recently retired from working life, my emphasis was on knowledge of interest to me, not a degree that could be marketable in the working world. The Transformative Studies program at the California Institute of Integral Studies seemed to best suit my needs, and it was my great fortune that David was affili-

ated with that program as an adjunct professor—the stars aligned for my benefit.

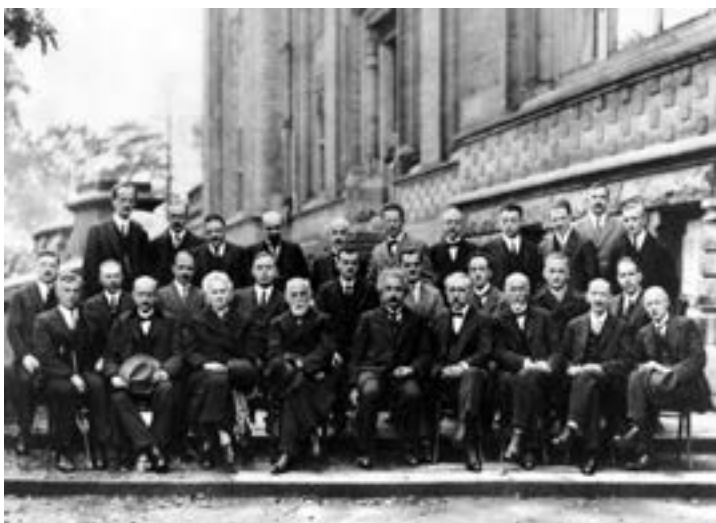
At first I wasn’t sure how to frame a topic in a way conducive to academic research and writing, but by the end of the first semester I knew I wanted to work with David if he would have me as his student—with his solid background and practice in theoretical physics and deep appreciation for spirituality and arts, I could see great potential if only he could see some potential in me, especially considering that I had no background in physics beyond a few stray classes—but I had a sincere interest, especially in quantum behaviour, about which I knew a little—very little.

I traveled to Italy to take a course with David at the Pari Center. I met David, and Maureen, and Eleanor, and all the beautiful residents of Pari, and the fascinating people who come for courses there. Pari is simply enchanting, and to me, the perfect place and atmosphere for the intellectual challenges wrapped in the Pari Center. Since then I have been to Pari several times to take courses and to visit with David and his family who have become very dear to me over the years. To be in Pari is to take a step out of time—away from the usual place and pace of life. To be surrounded by fresh air, peace and quiet, wonderful fresh food farmed just outside the village, to make the trek up the steep stone steps to the Pari Center on top of the hill, visiting the nearby Agriturismo—these memories will forever be in my heart, entangled with the mind- and heart-opening lectures, discussions, and informal sessions that form the Pari courses that David conceived and led. I will recall with pleasure the joy of summer evenings in the piazza, with the men seated on one side, the women on the other, and children of all ages playing together in the middle, sometimes tempting the adults to join in their games. And maybe the midday soups tasted so good partly because David made them himself.

David’s open approach to knowledge put an indelible mark on the sessions, encouraging everyone present to share experiences, impressions and points of view, and each of the courses I attended drew people with a wide variety of reasons for being there, each bringing their wisdom, insight and hunger for learning. What an enrich-

ing oasis in the midst of a world moving ever faster and seemingly ever more superficially. What a blessing that the schedule was intentionally set to allow time every day for rest and reflection and sharing.

I was ecstatic when David agreed to take me on as his student and supervise my dissertation research and writing—given his knowledge and experience, I felt truly humbled that he trusted my sincere intention and accepted my lack of prior knowledge—perhaps he was intrigued by my ‘beginner’s mind’ in theoretical physics. As I struggled with the specific focus for my work, he offered me a question that David Bohm had posed to him many years before—what if all the brilliant physicists working at the time of the 1927 Solvay Conference had **not** agreed to go along with the ‘Copenhagen Interpretation’ of quantum mechanics, and had instead continued to discuss and argue about the **meaning** of the discoveries of quantum behavior? Would theoretical physics now be in a position of greater understanding, even perhaps closer to the ‘theory of everything?’



Solvay Conference, 1927

If I had then had any idea how big that question really was, and how much literature already existed on related topics I would have been certain that I was no match for that question and would never have attempted it! With thousands of books and articles written by wise and well-educated individuals in a range of specialties, I would have questioned my ability to contribute something new to the literature. Somehow David had faith, and I am forever grateful for that, because the experience of diving in, doing the research, and looking at this amazing period of scientific history from my own point of view was exactly what I had been hoping for, and it was a transformative experience.

David’s generous spirit and devotion to learning (both

his own and that of others) came through again and again as we worked together. He helped me find and evaluate reading materials, a challenge given that the school I was attending had next to nothing in the library that was useful to me—he even offered to let me browse his own collection! He connected me with experts to help in my work; people I wouldn’t otherwise know or have access to. He introduced me to Shantena Sabbadini, who became a member of my committee. By fortuitous timing, the 100th anniversary of the first Solvay Conference was about to be held in Brussels. David introduced me to Franklin Lambert, a physicist in Brussels who helped me register for the Conference, gave me tours and introduced me to even more people, including the members of the Solvay family currently managing their enterprise.

During the three years or so that I worked on my PhD. I felt I was living a charmed life, being able to devote the majority my time reading and writing about the topics that are of greatest interest to me, visiting and talking with knowledgeable and illustrious physicists, and finally reaching a glimmering of understanding of my own. On the day I defended my dissertation, I felt humbled when David accorded me the respect that I would not have the temerity to claim, saying that I was the expert on my focused topic.

David was always there when I needed to talk with him, to clarify physics concepts, to sort out other confusions in the subject matter, to help me navigate the research process in a school with a very different focus, and to help me corral the truly massive amount of information I was gathering. Even with the significant time difference between California and Italy, we always seemed to connect when it was needed. One day when I urgently needed his advice, he even took a break from his grandson’s birthday party to chat with me via skype. Each time I visited Pari I felt more comfortable, more welcome, and more enchanted. I learned the schedule of the visiting merchants, the bus schedule to Siena, and the locations of convenient doorways to pop into when cars come barreling down the narrow road. I even brushed up on my rusty Italian so I could speak a little with the delightful ladies who prepared our breakfast every morning.

I could have spent much longer researching my immense topic, and I thoroughly enjoyed the time I spent in research. However, I was motivated by the maxim that ‘the best dissertation is a done dissertation’ and was very much aware of my mother’s advancing age and determined to become Dr First the Second while she was still living and could be there in person when I received my hood. I’ve not looked for related employment, but I’ve also not forgotten the unanswered questions that remained with me when I completed my degree. I’m still working to discover my own understanding of the relationship between the search for the nature of reality from the perspective of science (physics) and spirituality (Sufism).

And I think I'm getting closer.

I have continued my practice of Sufism, continued reading, and continued traveling, including visits to Pari. I am saddened that the current global pandemic has curtailed my ability to plan a travel to Pari, but delighted that these circumstances have led to the creation of a summer series of lectures focused on the life and work of David Bohm. We lose the in-person experience and sharing the joys of being together in Pari, but we gain the ability to gather from around the world and take in the subjects at a more expansive pace, with two sessions a week. This is one of the times I am grateful for modern technology.

Having seen the Director's Cut of the film *Infinite Potential* about the life and work of David Bohm, I understand why I was drawn to David Peat and the question he gave me from David Bohm. In a flash of inspiration, I heard my Sufi teachers in the description of David Bohm's understanding of wholeness and the implicate and explicate orders. As I process this further, I can visualize continuing progress on the book I long to write to share my experience and understanding in hopes that it, too, may bring some light and inspiration to others, building on the work of those giants upon whose shoulders I am privileged to stand. David Peat is among them. Thank you David. I am forever grateful for having the opportunity to know you and work with you, and for your patience in working with me. I wish I could talk with you now about my reflections on the film—perhaps we will meet for discussion in the wholeness.



Dr Leili K. First is a long-time Sufi practitioner and member of the International Association of Sufism and Sufi Women Organization. Since completing her PhD at the California Institute of Integral Studies under the direction of Prof. F. David Peat, she has continued her work on behalf of human rights, especially for women and children, and her research into the intersection of spirituality and physics in understanding the nature of existence. She lives in the San Francisco Bay Area and is delighted to maintain her connection with The Pari Center.



Pari Dialogues

JULIE ARTS and GODELIEVE SPAAS

In September 2009 we co-hosted a roundtable initiated by David Peat on ‘Ethics, Business and the Future.’ We discussed the roles that businesses have in society, and explored new corporate structures and identified the needs and basic principles of those new structures. The three days were a unique gathering, of people, ideas and ambitions, of knowledge, questions and possibilities, of economics, spirituality and science. It emerged out of the surprising combination of the participants, very diverse but resonant. The dialogue led to a framework for another way of designing and leading organisations.

Back then we were in the midst of the financial crisis and the desire or urgency to transform business from Indifferent to Receptive and into mindful inclusive organisations was deeply felt. While discussing the shared mindset of these new organisations we realised that the Pari Center is a perfect example of this type of organisation. We experience the Pari Dialogue as a magnificent pathway for people, organisations and systems to reflect and renew themselves. This led to a conversation to bring to the surface the sometimes implicit starting points of the Pari Dialogue in a series of explicit underlying principles.

Today we are in the midst of yet another crisis, the corona pandemic, that again, urges us to rethink the fundamental ways we are organised. It gives us every reason to dive into our archives to see if what we did then can be of value today. We found a wealth of inspirational and relevant information that we, from our current point of view, summarized in an organisational framework and a set of principles for the Pari Dialogue.

Other organisations

How can organizations and individuals transform themselves so that they can become as subtle, sensitive, intelligent and fast-responding as the world around them? (Peat, 2010)

Organizations are part of a grander scheme, of the whole. Companies can, because of their ubiquity, be a huge lever in changing the world for the better. How can we organise wellbeing for all life on earth together? This requires organisations that are open and co-creative. In short, the idea amounts to enabling the active participation of all stakeholders in the organisation and the recognition and sharing of all values created.

The framework consist of four elements:

1. Engaging multiple stakeholders
2. Creation of multiple value
3. Organising principles
4. Shared mindset

Engaging multiple stakeholders

We enlisted many stakeholders from which each organization can compose its own combination. Among them were mentioned: shareholders, investors, formal and informal leaders, collaborators, users, suppling partners, kindred spirits, local communities, the planet and interest groups.

Each of the stakeholders contributes in its own way to the organisations. Many of them hold long term relationships and they all work together for a shared purpose.

Multiple value creation

Today the value that organisations create is denoted in monetised profit, which leaves out the many values created which, next to money, could be co-created and shared with the stakeholders. Different stakeholders contribute to and benefit from different assemblages of value. Again, we share an incomplete overview of possible value: Money (salary, bonus, discount, profit sharing, dividend),

knowledge and knowing, network, relationships, social, ecological or cultural projects and impact, economic justice, experiences, personal or organisational change/development and innovation.

Organising principles

With this we refer to the way organisations operate. We found seven organizational principles that fundamentally deviate from the principles that are often used now. They all apply to all stakeholders.

New	Incumbent
Co-creating multiple value	Creating financial value
Everything serves the organisations' purpose	Ends justify means
Decisions are contextual and inclusive	Decisions for organisational interest
Embedded in local culture	Submission to global economy
Taking care of nature	Taking natural resources
Balancing action and silence, profit and contribution, control and trust, collective and individual	Focus on action, profit and control, individual
Value maximisation	Profit maximisation



Julie and David

Shared mindset

We also discussed the mindset of receptive organisations. During the dialogue we discovered the following key elements: humility, responsibility, interconnectedness, self-organisation, collective wisdom, awareness, consciousness. In our conversations we became aware that these elements are also key in Pari Dialogues. This ignited the second outcome of our gathering: to become or to transform into a receptive organisation; Pari dialogues could serve as a brilliant means.

Pari Dialogues

David Peat described a Pari dialogue as follows:

I'd say that things work in part because of the location—Pari is a village that allows people to feel contained. The location is like an alchemical vessel that contains and allows for transformation. During the dialogues we 'hold the space' that allows people to feel trust, to be more creative, and to speak openly, to feel there is no fixed agenda, no overarching sense of judgement, and no goal that must be reached at any particular time. In addition during lunchtime and in the evening there are no major distractions, so people still feel contained and are able to continue their discussions. There is no abrupt transition between 'conference time' and 'free time'—the work continues the whole time they are in Pari.

It has become critical to discover how to move on, after or during ongoing times of corona, by accessing the independent means to gain insight. One of these independent paths to insight is the Pari Dialogue. The Pari Center itself evolved from a Pari Dialogue. And the Center will continuously evolve from dialogues to come. To guarantee the integrity of the dialogue process, and outcomes, we defined the Pari Dialogue principles. Today they are as relevant as they were back then. Pari Dialogues can add value to organizations and communities by combining the seven underlying principles.

Pari Dialogues principles

1. At the base of the Pari Dialogue lies the marriage of the Arts, Science and the Sacred which enables us to ponder challenges we face in current and future times, from a place of wholeness.

2. **Diversity and Inclusion:** We intentionally invite guests and guest speakers with different sets of expertise and experience; rooted in various knowledge systems and from a wide diversity of race, gender and cultures.
3. **Social impact:** The intention of the Pari Dialogues is to act as a catalyst for positive social impact, within Pari and the Pari Center but also in the lives and contexts of everyone who participated.
4. **Strong container:** Whether it is the unique Place, the village of Pari, which David often described as an alchemical vessel, or a similar holding space created online or in another place, Pari Dialogues create a strong and safe container for renewal and reflection that allows for transformation.
5. **Gentle Action:** The purpose of Pari Dialogues is to bring more Gentle Action into the world; appropriate and harmonious actions and activities that are sensitive to the dynamics of its surrounding environment.
6. **The experiment of having no set goals and of experiencing the natural rhythm.** Not setting goals for the outcome is one of the most enriching elements of the Pari Dialogue. It makes you aware of the process, it opens your listening and it allows you to see the huge potential an open dialogue can enable beyond the obvious. The dialogue goes as it goes, following whatever path that is needed.
7. **Embracing the unknown.**

Pari Dialogues are still one of the robust pillars of the Pari Center, to further develop the Center, its community and the people, groups and organisations joining Pari Center events.

With thanks to David Peat and all the participants of the Pari Dialogue 2009, ‘Ethics, Business and the Future’: Donna Kennedy Glans, Shiraj Izhar, Shantena Sabbadini, Andrew, Lord Stone of Blackheath, Laurie Glans, Helen Ampt, Edmund Horan, Mark Adams.



Godelieve and David

JULIE ARTS

When I came to Pari for the first time in 2007, I had no idea that this village and the Pari Center would become such an important part of my life. I’m writing this article from Pari, sitting in the same room and house, where David and Maureen hosted me and others for an abundant and delicious lunch during that first visit. And it’s with a joyful yet unclear sense of destiny, that I can call this house, my new home. What brought me here at the time was this quest to learn more about Quantum Theory as a way to understand life and the universe. I’ve always lived with these big existential questions, and David’s programme—‘New Sciences/New Paradigms’—opened a new and (quite literally) mind-blowing world for me. The existential questions were more alive than ever, as I learned about the ‘Pari Perspective’ on Reality and Consciousness. ‘The more your awareness expands, the more aware one becomes of how unaware we are,’ and not only from a scientific angle—and that is probably the most unique quality of David and now of the Pari Center: we also talked about art, history, the *I Ching*, Bach, dialogue, patterns in nature, indigenous cultures, language ... ‘Art, Science, and the Sacred’ as a container for meaningful dialogue is what brought me back to Pari, many times over the years. The village really is a vessel for deep learning and reflection and for experiencing authentic community. Thirteen years later, 2020 marks the beginning of a new cycle for me, with Pari becoming a new home and with my unfolding contribution to the Pari Center.

GODELIEVE SPAAS

After the September 2009 roundtable on ‘Ethics, Business and the Future,’ many of us met again in London. While enjoying our dinner in a sort of fancy English restaurant, David and I had a little chat about Catherine Odora Hoppers. She had accepted a chair at the University of South Africa, researching how indigenous and scientific knowledge systems can inform, enrich and transform each other. Not to unify them but to bring out the best in both on their own merits as a base for future education. Catherine had invited David and Shantena to come to Pretoria to join one of her first retreats. David was very interested but not sure what she was expecting and asked if I wanted to have a chat with her when I was in Africa. The day after Christmas that same year I met Catherine. We talked for two hours and she decided that

David had done a great job sending me to her: she called me to do a PhD at her Chair. I accepted. David, Shantena and I all went to the next retreat in Pretoria and discussed, danced and dined together. They turned out not only to be bright and inspirational minds but also very enthusiastic and expressive dancers.

In 2016 I graduated. From Johannesburg I flew directly to Pari to celebrate but also to organise the first 'Weekend Among Friends' (WAF), my own adaptation of the Pari Dialogue. Each of these weekends aims for small changes making a big difference and pays tribute to an idea or a person. The first tribute was to David Peat, David Bohm and Michelangelo's David.

We are so proud to be associate directors of the Pari Center and consider it an honour to be part of an organisation that is a beacon in our changing world. We look forward to further contributing to the continuation of David Peat's legacy and to participating in Pari Dialogues with the family, the board and the Pari community in steering the Center towards the future.



Both Julie Arts and Godelieve Spaas are associate directors of the Pari Center. Julie, from Belgium, works for the Presencing Institute in the US. Godelieve is a professor New Economies at Avans University, The Netherlands, and has her own artistic consultancy company: Creating Change. Both Julie and Godelieve are now homeowners in Pari.



Pari, David Bohm, and a Scarab Beetle

MAUREEN DOOLAN

Part One: David Bohm

By the time of his death in June 2017, David Peat and I had lived in Pari for 21 years. Throughout those years, visitors to the Pari Center invariably asked such questions as, ‘What brought you to Pari? How did you end up in a medieval village in Italy?’—questions which you too might ask. Well, the brief response is, ‘David Bohm and a scarab beetle.’

The more extensive version follows.

David and I had been living in Canada for nearly three decades. By 1994 the children had left home and we decided we wanted to make a major move. I guess it was the snow in the end that had finally defeated us: the sheer volume of it that was deposited on Ottawa, and the length of time it hung around. One year in the early ’70s, the mayor issued every resident with a personally signed certificate to the effect that we had survived the biggest single-winter accumulation of snow on record—120 ft (30 m) in total. After tackling the first fall each season, David had a recurring image of himself lying on his back in the driveway in the throes of a heart attack, his snow shovel fallen from his grasp. This was not an unjustified fear as it actually happened to a number of middle-aged men every year.

After weeks of deliberation we decided to move back to Europe.

At the same time that we were discussing the possibilities and logistics of such a move, David was in the midst of doing research for the biography he was writing about David Bohm; it was eventually to be entitled *Infinite Potential: The Life and Times of David Bohm*. He’d almost completed the necessary work in North America but there remained many important people in the UK who had to be interviewed, not least Saral, David Bohm’s widow, and

Basil Hiley, Bohm’s long-term collaborator. ‘Let’s put everything in storage and take a sabbatical in London,’ was David’s suggestion. ‘I can do all the UK interviews and then start to write the book. After that we can decide what we want to do long term.’ It sounded like a good solution.

If interviewing a great number of physicists and philosophers sounds like heavy going, there were certainly lighter moments in the course of the research. For example: For information on the family there were Bohm cousins living out in California. David made arrangements by phone to meet with the most knowledgeable of them and flew out to Los Angeles, all set for an interview. He arrived at the house and was greeted with a great outpouring of warmth and welcome by the wife of the person he’d arranged to see. The cousin himself, he was told, would join them later.



David Bohm and David Peat

It was still only ten in the morning, but it soon became very clear that this lady, David Peat's senior by 20 years, was already well into the sauce. She ushered him in, poured two large drinks, promptly put a record of Julio Iglesias on the hi-fi, and invited him to dance. Now David was always an enthusiastic dancer but of the stomping around, do-your-own-thing variety that certainly didn't extend to being in the arms of a partner and following prescribed steps. Nevertheless, he attempted to oblige until the husband returned.

The cousin was more than happy to supply background on the extended Bohm family leaving Europe, arriving in the States, and then dispersing throughout the country. But he was rather bemused by David's intention to write a book about David Bohm—eminent physicist, friend of Einstein, student of Oppenheimer, co-teacher with Krishnamurti, etc. What was there to say? If David Peat wanted to write about something really impressive then he should take a look at this...

The couple led him out onto the patio and pointed to a house perched above them on the hillside. With great excitement they informed him that one day, when the big earthquake hit, Bette Midler's (for she was the neighbor above) swimming pool would disintegrate and its contents flood their property. 'Now if you're looking for a good story on the Bohm family, you've got one right there,' he was informed.

The US east coast in turn provided its own entertainment, particularly NYC.

David had managed to locate a number of Bohm's ex-girlfriends from his youth. Betty Freidan, for example, of *The Feminine Mystique* fame, had had a brief relationship with him when they were university students. Though she wasn't well enough for a visitor, she did agree to an interview over the phone. Others he managed to locate and talk to in person.

The final one was an ex who promised exciting things—manuscripts and papers, and letters between Bohm and distinguished people, including Einstein, and that David should go to New York to see them. We decided to go together and have a short break. A two-night stay was all it would take, we reckoned.

We'd vaguely heard from friends of the Bohms that the lady we were to visit was an eccentric and had suffered from mental health problems, but nothing was specified and it seemed to be something in the past. So we made our way one morning to an apartment in Upper Manhattan, close to Columbia University. In fact, the apartment she lived in was owned by the university.

A rather disheveled person opened the door and escorted us inside.

It's not easy to describe the sight that greeted us once the door was closed, but I'll give it a try. We've probably all read at one time or another, stories in the newspapers about eccentric elderly people who have been found dead

in living quarters so crammed with 'stuff' that when the police finally broke in they had been forced to tunnel their way through years of hoarded rubbish in order to locate the remains of the occupant—hoarders who had lived surrounded by 70 years of newspapers and milk bottles and broken appliances and the fossilized remains of things no longer identifiable. Well this lady was one of them. Except that instead of stockpiling trash, from floor to ceiling in every room she had piled the things that during the phone call she had claimed to possess—i.e. manuscripts and correspondence and papers and clippings and handwritten musical scores and photographs, and books signed by the great and famous and inscribed with loving messages to herself and her parents... and more. Without much ado she pulled out a few items to show us, seemingly at random, but it soon became apparent that she knew the exact location of everything she possessed in these mountain ranges of paraphernalia towering above us.

It was difficult to move around as the only space left in which to maneuver was a very narrow passage that snaked its way from room to room between mounds of possessions, somewhat like negotiating the trail at the bottom of the Grand Canyon and looking up in awe. Thoughts of being buried alive crossed my mind, should things start to topple. We finally arrived at what had once been the kitchen—where it was just about possible to identify a couple of chairs, a table, a stove, a sink—all groaning under the tremendous weight of even more stuff. There was no other furniture in the place, at least none that wouldn't have required a major excavation to locate, except for a bed three-quarters of which was similarly occupied, leaving her a narrow strip on which to sleep. The only two windows that had been left unblocked by this accumulation had broken panes, and pigeons flew in and out unheeded. The bathroom we were thankfully not invited to inspect.



In a heavily accented English, she proceeded to tell us a bit about her life. She had first met David Bohm in Princeton when he boarded at a house that, in the biography, David Peat describes as a ‘mecca for visiting Europeans like Thomas Mann, Hermann Broch, and Wolfgang Pauli.’ This house had been owned by her mother, (who’d had an affair with Einstein) and was ‘filled with music, philosophy, science and the arts. Einstein would drop in to play the violin or talk with Thomas Mann and Jacob Bronowski.’ She and Bohm had become lovers and she furnished us with details—completely unsolicited—of his lovemaking skills and the size of his genitals. What at first sight had resembled a recycling plant turned out to be a monument to the intelligentsia who had escaped Nazi Germany. She showed us handwritten manuscripts of Thomas Mann, notebooks of Einstein, a sci-fi novel that David Bohm had written as a schoolboy, time travel drawings that he’d done in grade school.

It was a situation in which even David Peat, rarely at a loss for words, was rendered almost speechless. We were both dazed by the sheer volume and value of these artifacts. He attempted a few questions along the lines of: How had she accumulated all of this? Did anyone know of its existence? What would happen to it when she died? But she wasn’t interested in offering explanations or answers. She only wanted to show us more and more and more, accompanied by fascinating anecdotes. It was difficult to see how we were going to get what we had come for, which was photocopies of any material she had that would be pertinent to the biography.

Finally, we got through to her that we had limited time in New York. Could she please hand over some of this material and we would take it to the nearest photocopy shop and return it to her immediately. Absolutely not! She would accompany us to Columbia, where she was well-known, and we would use the university photocopying facilities. She began to stuff a couple of plastic bags with pieces of paper, none of which she allowed us to see, ready for our departure.

I should now comment on her appearance. She was wearing what could be described as the layered look, consisting of mismatched remnants of holey, fraying and unravelling fabrics and knitted garments held together with safety pins. On the footpath between the heaps of books and documents, I’d been careful to avoid the small piles of rags scattered on the floor. I now recognized this was her wardrobe.

In addition to the plastic bags she had filled with papers, she now stuffed a couple more with these tattered scraps because, she told us, ‘There are always poor people around on the street in need of clothing.’ It was becoming increasingly difficult to imagine this person as the romantic interest of the rather strait-laced David Bohm.

We left the building and David sidled off, claiming another appointment. Sure enough, she tried to distribute

the shreds of clothing to the women we passed on the way, in some cases rather well-heeled people. From the looks we received, I surmised that their assessment of the pair of us was of demented mother with negligent daughter. ‘We will head to Columbia but first I have a few stops to make,’ she informed me. These diversions chiefly consisted of throwing open the doors of bakeries and coffee shops and a dry cleaner’s and greeting the staff. They all knew her and responded warmly.

The next stop was a bar and this we entered, apparently the first clientele of the morning. She ordered Campari soda for both of us. I am not in the habit of drinking during the morning hours but, like David on the west coast, went along with it in the hope that it would prove fruitful. After a second round, I suggested we make a move. She decided she needed to pay a visit to St John the Divine cathedral, but instead of entering the cathedral itself we went to a side door and entered a warren of rooms where people were engaged in various activities associated with an active church: office work, serving coffee, sorting through piles of secondhand books, providing space for mothers and babies. Again, everyone knew her and she in turn knew them.

Finally, we arrived at Columbia and, true to her word, she was on familiar terms with the support staff. They left us alone in a small room with a table, a couple of chairs and a photocopier. She emptied out one of the bags onto the table. I’d like to report that she had packed the most fascinating stuff—Bohm’s juvenile blueprints of time travel machines; or the pages and pages of his early work in physics, complete with equations; or Einstein’s correspondence with Bohm concerning his appearance before the House Un-American Activities Committee. Alas, it was not to be. She had chosen much more mundane items—a set of letters between Einstein and Bohm, for instance, in which the two great physicists commiserated with each other about their various stomach ailments. In the end, there was very little that was of use for the biography. She photocopied about 25-30 pages and then said ‘Enough!’ proceeding to bundle everything back into the plastic bags. She refused to have another meeting the following day and, rather disappointed, I picked up the photocopies and left.

There is a coda to this story. David and I, during this two-day visit, were staying at a hotel very close to the Lincoln Center; in those days it was very reasonably priced. One of the attractions was its lending library of CDs of classical music. It was the hotel that many members of the chorus (but not the stars) from the Met stayed. It was late in the evening. We’d had dinner and were relaxing, listening to the borrowed music. The phone rang. The front desk informed me that there was a person who would like to see us and that they were waiting in the lobby. The desk clerk then gave the name of Bohm’s ex. David had a look of sheer panic on his face and said, ‘I’m already in bed (he wasn’t), you go down.’

I was greeted by the same bundle of rags that we'd confronted earlier in the day. There were a number of people standing around who, by the looks of their very fancy evening apparel, were obviously returning from a performance at the Met. More than a few eyebrows were raised. I quickly ushered her into the bar, which is really all she was after. Fortunately, it was one of those New York bars that are so dimly lit that you have to grope your way around until the eye adjusts. I seated us in the murkiest corner available. We stayed until closing time and then I put her in a cab. David, needless to say, was fast asleep when I returned to our room in the early hours.

We dined out on that encounter for years.

And what, we so often wondered, became of all that 'stuff'? I have no idea.

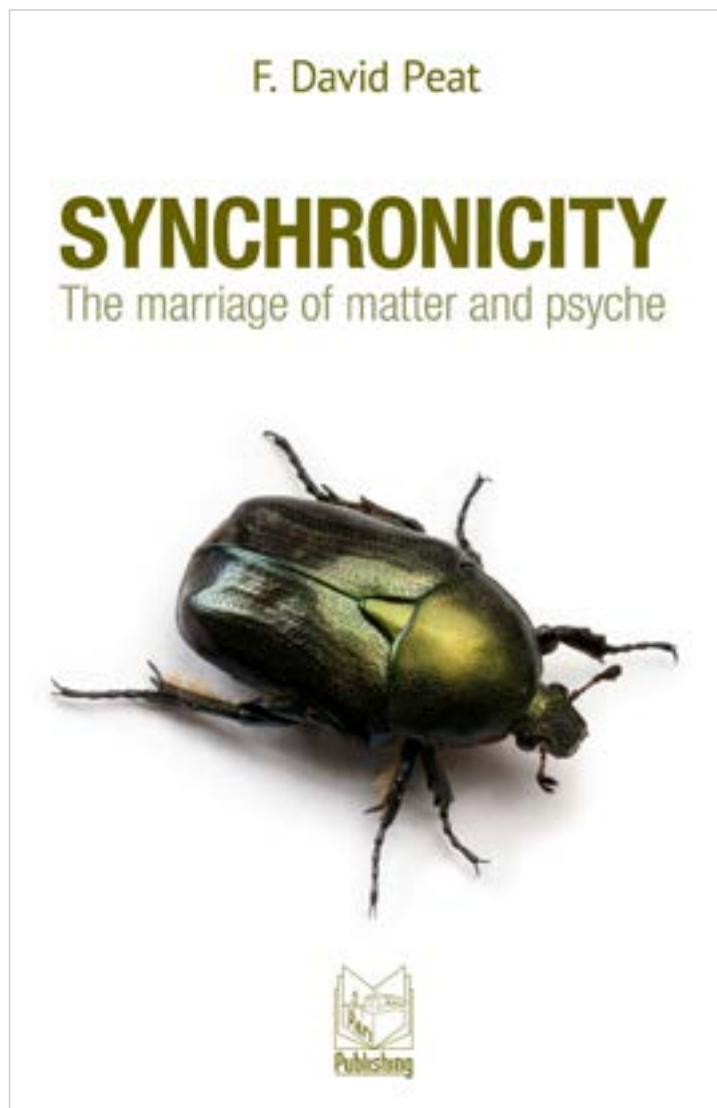
Part Two: A Scarab Beetle

It was David Peat's intention to finish the research and interviews in North America and then go to London to complete his investigation and begin writing the biography. But it seemed to me that this sabbatical had given us the opportunity to live wherever we chose. With a laptop computer (fairly new at the time) he could write the book anywhere. I said that I'd always wanted to spend time in Italy and so we compromised. The first half of the sabbatical we would take in Italy and David would write up the early part of Bohm's life. For the second half we would live in London as he'd originally planned.

I chose Siena because I was especially fond of the Sieneese school of painting, Duccio and Simone Martini and the Lorenzetti brothers. Now all I had to do was find a place to stay that was inexpensive. We were in luck, or so I thought at the time, as our neighborhood travel agent (these were the days before the widespread use of the Internet, when travel agents arranged both the journey and accommodation) happened to be Italian-Canadian. We went in to talk to her. She was thrilled that we'd be going to Italy for an extended period. She would have no trouble finding accommodation in Siena. Just give her a few days and she'd have it sorted. This was in March. We needed the accommodation for August 1. *No problema!*

Well every few days, shopping for groceries or going to the local coffee shop, we would call in to inquire if her search had panned out. She always greeted us effusively. We had to sit down and chat with her, she poured us coffee, she talked about her family and the life in Italy she had left behind, but she hadn't as yet found quite the right place for us. *Non ti preoccupare. Domani, domani.* This went on for weeks. Why did we go along with it? we wondered later. I think it was her enthusiasm for our adventure, the confidence with which she assured us she would find the perfect place for us, and just simply her charm.

She couldn't have cut it finer. On the morning of the day we were to leave Canada on an overnight flight, we went to her agency to collect our tickets and the address and phone number of the place where we would staying. Unfortunately, she informed us, she had found an apartment for us, but it had fallen through at the last moment. *È un peccato.* But, all was not lost. In fact, she'd found us a wonderful place with a family. We could stay with them for a short while and visit the real estate agents in Siena and we'd find a place in no time. She handed us a list. (In retrospect we realized she must have already contacted all the agencies on the list with no luck.) We were dismayed but tried to put a positive spin on the situation. Staying with a family might not be so bad. We could pick up a bit of the language. Experience a slice of real Italian life.



After travelling for more than 24 hours we were finally sitting in a cab that pulled into a modern suburb. We stopped at a pleasant-looking house set in a large garden, but it was certainly not Siena which stood on a hilltop in the distance. The family, although polite, seemed reserved, rather indifferent to us. Not the effusive Italian welcome to be seen in the movies.

The reason soon became apparent. We were shown to our room, which held two chairs and—at opposite ends of the room—two single beds with a clothes closet and a desk in between. The family, we learned over the following days, were used to taking in language students—students from all over the world who came to study for a week or two at one of Siena’s many schools that taught Italian to foreigners. Around the house there were notices in a number of languages requesting that we refrain from putting our feet on the furniture, that we keep the noise down after ten at night, that we not pick the flowers in the garden, that we eat only the food that we had purchased, and so on. The family was obviously worn out and exasperated at the antics of foreign students.

The next morning we set out with our list of agencies, and this is where I need to introduce the scarab.

In 1987 David wrote a book, *Synchronicity: The Bridge Between Matter and Mind*—a topic which fascinated him.

Synchronicity is a concept first introduced by Carl Jung. It maintains that events are ‘meaningful coincidences’ if they occur with no causal relationship yet seem to be meaningfully related. Jung tells the story of a female patient who proved to be ‘psychologically inaccessible.’ She was, in his view, over rational and intellectual and his hope was that at some point something unexpected and irrational would happen, and they would make a breakthrough in the therapy. One day he was sitting opposite her, with his back to the window, as she related a dream in which she had been given a piece of jewelry in the form of a golden scarab (an insect sacred to the ancient Egyptians). As she related the dream, he heard a tapping sound on the window and, looking round, he saw that it was a large insect trying to get into the room. He opened the window and caught the insect—a scarab beetle—and handed it to her with the words, ‘Here is your scarab.’ This experience, Jung tells us, ‘punctured the desired hole in her rationalism and broke the ice of her intellectual resistance. The treatment could now be continued with satisfactory results.’

For days we trudged around the Siena real estate agents to be met with the same ‘no room at the inn’ response. What we hadn’t realized, and our travel agent had failed to tell us, is that August is *the* holiday month for Italians—Italy more or less shuts down—and also that the Palio, Siena’s most important event, is held in August. There wasn’t as much as a broom closet to be had for rent in the whole city. Disillusioned, we had even talked of moving on to Portugal, where we had been told rental apartments by the sea could be had at bargain prices.

But we had one more agency to visit.

As we started to walk across Piazza Matteotti towards that last agency on our list, we noticed a group of Germans standing in a circle looking down at the ground. Curious, we stopped to see what was going on. They were looking at a scarab beetle. Immediately David said, ‘Today we’ll find something!’

But the agency’s answer was the familiar one: *niente*, nothing. There were no properties available for rental. Despair.

Then the agent said, ‘But we have a house that’s been for sale for a long time. It’s not going to sell quickly. Perhaps they would rent it to you for a few months. But it’s not in Siena. It’s in a little village some miles away. If you come back tomorrow, I’ll make arrangements with the owner and we can drive out and see it.’

The next day we discovered Pari which is known locally as Little Siena. We were immediately mesmerized. Both of us had the feeling that we had entered an extraordinary and significant place: the astonishing preservation of the medieval village, the beauty of the surrounding countryside, the community, the friendliness of the locals towards us. And something told us that when our few months in London had come to an end we would be back. We returned 18 months later and never left.

Family members followed us, and we have a daughter and grandchildren and a great-grandchild living here in Pari. And both my mother and David’s mother, who lived with us for the final year of their lives, are buried here. There are now five generations of us in this little village.

I remember, after being in Pari for a few days, saying to David, *not* ‘This would be a good place to live,’ *but* ‘This would be a good place to die.’



On June 6, 2017 David's life came to an end and two days later he was buried in the tiny cemetery at the bottom of the hill.

Within minutes of his death, outside our front door on the stairs leading up to the family's apartment, my son-in-law found a scarab beetle. It was the first to our knowledge that had ever entered the house. He opened the window and it flew away and I imagined it gliding over the terracotta rooftops, across the poppy-strewn fields and vineyards and olive groves, towards Monte Amiata the extinct volcano, this scarab beetle which is the ancient Egyptian symbol of death and rebirth.



Maureen Doolan is the co-founder of the Pari Center. She is a board member and co-editor of Pari Perspectives.

The Pari Center

The Liverpool Pub Philosophers in Pari

They lost the football match 10-1 to the Pari team and then literally drank the bar dry of both draught and bottled beer! And they also made time to discuss some philosophy with David.



Exhibition and Roundtable: *Con le Mani non Armate (With Unarmed Hands)*, sponsored by the University of Pisa and the Women's Centre of Pisa.

Pisa University provided a beautiful set of posters on the history of obstetrics and the women of Pari organized an exhibit of their traditional work. This included a display of wedding dresses (everyone made their own two generations ago) crocheting, knitting embroidery, weaving of the linen from the local ginestra (broom plant), and a display of medicinal herbs and plants picked locally, with accompanying recipes.

Con le mani non armate
Una mostra e una giornata sulla storia delle donne

Organizzato da
Pari Center for New Learning
Associazione Casa della Donna, Pisa

**Domenica 5 maggio 2002
a Pari, Palazzo
Civitella Paganico (GR)**

Un incontro per riflettere su:

- associazionismo femminile e volontariato
- storia dell'ostetricia
- diritti delle donne
- creatività

Presso i locali del Palazzo di Pari, sarà anche possibile visitare:

- una mostra dedicata alla antica professione delle ostetriche
- un'esposizione di prodotti dell'artigianato femminile locale

Verrà anche organizzato un pranzo dalla Associazione "Sette Colli".
Chi desiderasse partecipare, è pregato di prenotarsi telefonando allo 0564 908009 o mandando una email entro il 30/4/2002 a donna@paricenter.com
Il costo del pranzo è di 15 euro (10 euro per i soci dell'Ass. "Sette Colli")

Con la collaborazione e il patrocinio di

Associazione "Sette Colli" Pari
Comune di Civitella Paganico



The Palazzo

Originally Pari’s schoolhouse, the Palazzo has been renovated and houses the Pari Center and its activities.

Left: Palazzo, 2000

Below, right to left: Palazzo, 2020; renovated interior of the Palazzo



**Our response to the pandemic—
a variety of Webinars**











Pari Publishing is an independent publishing house. We publish books of thought-provoking ideas that challenge assumptions and serve as a springboard for discussion and action. We specialize in the following categories: Science, Religion, Society, Psychology, Linguistics and the Arts.

Pathways of Chance

F. David Peat

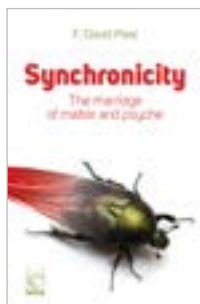


Beginning with Peat’s boyhood in an eccentric family in wartime Liverpool it takes us through the swinging sixties of the Beatles, his years in Canada, and finally settling in a medieval hill top village of Pari in Tuscany. Not only do we meet such figures as the philosopher, Bertrand Russell, the composer, Michael Tippett, and the physicist, David Bohm, but we learn of Peat’s relationship with Native

Americans elders and his encounters with leading artists. Peat has a Renaissance mind and we learn of his excursions into film, radio and theatre. He has a gift for bridging disciplines and bringing complex ideas to life in an exciting and engaging way. His lucid writing illuminates everything from the meaning of quantum reality, the way language influences the way we see the world, and creativity within the human body to David Bohm’s implicate order, the Blackfoot world view and much, much more..

Synchronicity: The Marriage of Matter and Psyche

F. David Peat



‘Synchronicities,’ says Peat, ‘open the floodgates of the deeper levels of consciousness and matter, which, for a creative instant, sweep over the mind and heal the division between the internal and external.’

As well as exploring the Jung-Pauli relationship, Peat outlines the history of synchronicity, and the book features chapters on alchemy, consciousness

and the *I Ching*. ‘It may well be that for us, in the early 21st century, to accommodate ideas of synchronicity in any fundamental way will require a profound transformation of the way in which we view ourselves, nature and society,’ says Peat. He ends with a speculative and provocative chapter on the possible source of true synchronicities.

Gentle Action: Bringing Creative Change to a Turbulent World

F. David Peat



How can we build a better world for our families, our businesses, our institutions, society and ourselves? *Gentle Action* provides clear answers: rather than treating situations as external to ourselves, the keys to the issues we face today demand solutions from within.

F. David Peat’s book shows we can exercise more effective, creative and non-invasive action in everything from

the local to the international level.

The book is packed with examples of ways in which individuals and groups have totally transformed economies, societies and situations though gentle and creative actions. It also highlights those far-too-many cases in which well meaning attempts to help or to provide aid have gone disastrously wrong; wrong because the organizations involved were over rigid, failed to understand the complexities involved and operated from ‘outside the system.’

A Flickering Reality: Cinema and the Nature of Reality

F. David Peat



How real is the external world? How valid are our memories? Could we ever go back in time? Are there parallel universes out there? What happens when we are touched by the famous Butterfly Effect? Are we really the people we think we are? Are we truly in control of our own minds? From quantum theory to chaos theory, from Freud and Jung to neurobiology, from manipulated memo-

ries to parallel universes, our sense of reality has been sent reeling. And where is this most vividly experienced? When ‘dreaming in the dark’ in a movie theater.

A Flickering Reality is an exciting journey into the world of films as they reflect our changing experience of human consciousness and explore what lies beneath the surface reality of the cosmos. The book explores the most exciting, creative and mind-expanding movies of the last decades: movies that stretch our vision of reality to the limit.



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